

“Digital Moon”

An Extraterrestrial Experience

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Foreword

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Afterword

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**This book is dedicated to my friend, who has been like
a father to me, Ralph Kennedy Johnston, Sr.**

**One of four Civilian Astronaut Consultant Pilots from the
Apollo Moon Program, for whom without his bravery, tenacity,
patience, and forethought, the next generation may never have
discovered such an important part of Earth's history.**

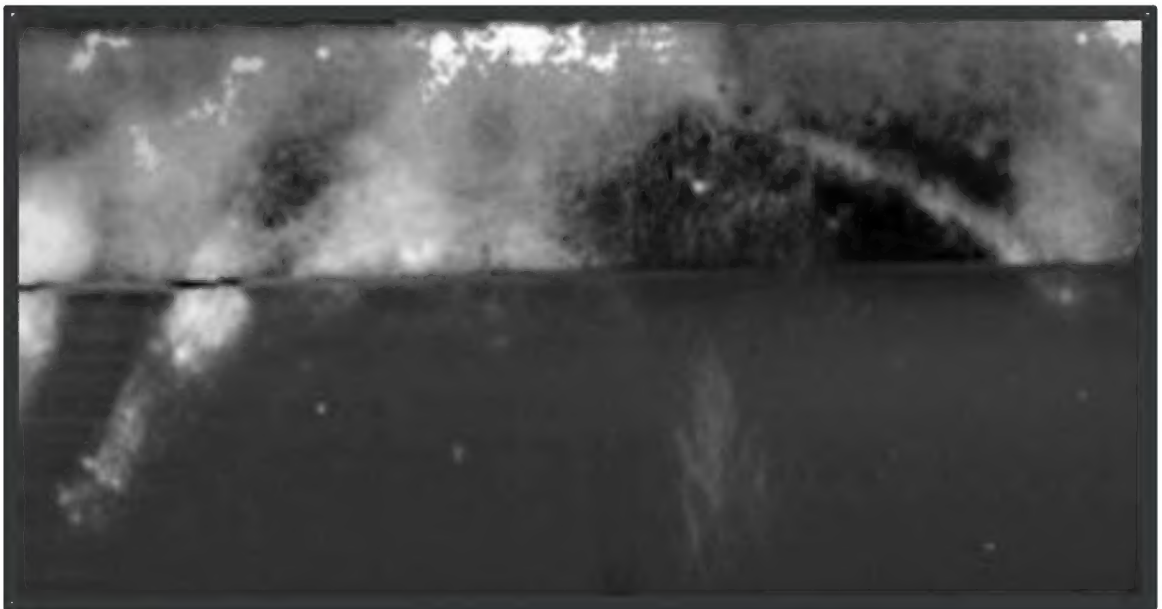


**“ Bret, trust me, there are bases on the Moon.”
- Ken Johnston, Sr. -**

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I had a dream that there was an elephant in the room, well in this case it was an elephant on the moon. The elephants were exchanged with the E.T.s just because the E.T.s liked the elephants. Also, the elephants skin reminded the E.T.s of the Lunar surface and gravity.



Top: Elephant on Earth. Bottom: Elephant on the Moon.

FOREWORD

To Digital Moon

Our world, no matter our early life psychological profile, is mutable and at the mercy of our sensory perceptions as translated by our brain. Whether you believe that there is the pockmarked face of the man on the moon, obvious as day, or merely a random collection of rocks and craters scattered across the barren landscape, the fact is that our choice for reality is governed by our experience as an individual soul influenced and altered by our membership in the collective reality of the human race. We belong to a long history of humans and, most likely, intelligence in the spirit and dimensional worlds. Our perceptions are all heavily filtered. Not only are they filtered by the limitations of our five senses on the electromagnetic and chemical spectra, but they are also filtered by our choice of what we decide to experience. As I wrote in my book “Psychic Intuition: Everything You Ever Wanted to Ask But Were Afraid to Know,” we can easily expand (or contract) our actual, real sensory experiences – both voluntarily and involuntarily – by understanding the influences operating on our ability to experience what we believe is “reality.” Most of us are never aware of the intangible influences that act upon our sensory experience. We are like the old joke about fish. We can identify everything in our immediate environment except the water that is invisible yet surrounds us. These include non-human intelligence, spirits, dimensional travelers and other humans. We are born into a life as a soul with previous knowledge of our collective consciousness, and we live and breathe in this knowledge every day of our lives.

Bret Sheppard has written this highly unusual book to describe his voyage of rediscovery of the meanings of lunar photographs he believes he was deliberately shown as a young child. As an adult, he has come full circle, having found these official NASA photos, many

deliberately altered or modified to suit the national policy du jour, and now has learned to trust his inner vision as a talented artist and meta-physician, to perceive the true images found in these photos. In his view, these images have been implanted or overlaid by non-human entities wishing to communicate with us. He believes this has been accomplished by means of manipulating the refraction's of the photons of light as they are captured by our cameras and telescopes. The various images he sees and sketches from these lunar photographs often contain images of mythological beings from Greek, Roman and European history, gods and strange creatures like Satyrs or the fearsome Minotaur. It is as if our collective consciousness containing our actual history and fantasies are etched in reality – hidden, yet staring at us in plain sight! Like an optical illusion, we just need to adjust our brain (not our eyes) to see them.

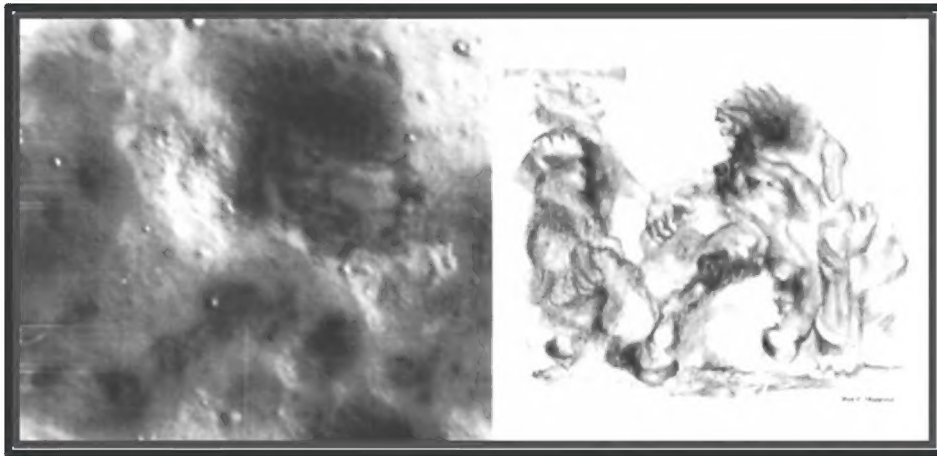
I learned how to “see” differently rather late in life. One of my mentors was Ingo Swann, a visionary artist, and creator, of the CIA’s psychic spy program, better known as “Controlled Remote Viewing.” I remember him telling me about remote viewing the far side of the moon and also Jupiter. He was very pleased with himself when he was able to confirm, many years later, that much of what he had “seen” during his psychic voyages was indeed accurate. One example of this was when, in 1972, NASA’s Pioneer 10 spacecraft was able to confirm one of Jupiter’s rings that Ingo had “seen” but was unknown to us at the time. I believe he was also very proud of some of the details he had brought back regarding the atmosphere and the color of the soil.

There is a tendency among many people today to misunderstand or misinterpret the psychic methods used in remote viewing. I am a remote viewer, trained in several different types of remote viewing including Controlled Remote Viewing and Associative Remote Viewing. Unlike purely intuitive, psychic or artistic methods, remote viewing is highly structured and requires strict adherence to formalized steps and procedures. Ingo created it this way

deliberately so it could be turned into a kind of tool that could be analyzed and reviewed for accuracy. I have always defined remote viewing as “clairvoyance with protocols.” Since I am also a trained psychic detective, spiritual medium and medical intuitive, I also use a number of other more self-taught methods to access psychic information.

Ingo always told me that “they” (the CIA) were lucky to get him as one of their first major psychic guinea pigs because he was an artist. He understood that our rational brain is often incapable of accurately or completely “describing” what we “see” with our minds - particularly scenes or images that have no true corollary in reality. Words are effective but only up to a point. In fact, as I explain in my book “Psychic Intuition,” language is one of the biggest barriers to accessing psychic data. Non-verbal ways to communicate using such vehicles as movement, frequencies, shapes and colors (think: dance, music, art, theater) are often more effective at communicating certain realities than mere words.

Some of Bret’s most powerful and fascinating material comes from his drawings of what he “sees” in the lunar photographs. He suggests that what he sees is not mere “pareidolia” (defined in Wikipedia as “a psychological phenomenon in which the mind responds to a stimulus (an image or a sound) by perceiving a familiar pattern where none exists.”). Bret goes a bit further and suggests that what he sees is an actual communication of data. From the lunar photograph below, Bret “sees” what appear to be two satyrs, one seated, sprawled out, on what looks like a large chair or throne, and the other standing next to him, on the left, with outstretched arms (See page 97). While these images are clear to me, I saw something very different. I sketched the profile I saw (shown below):



Sketch by Nancy du Tertre in 2017

Squint your eyes and soften your vision to see the sketched images and they will suddenly pop into sight while looking at the lunar photo. It is interesting is that my sketched profile (which looks like some kind of exotic-looking man's head with a beard and spiky hair) resembles the smaller images of satyrs sketched by Bret. It is as if we both see different things but they are born of the same "reality" of satyrs and mythological beings.

I learned many years ago that if you put ten psychics in the same

room and ask them to do a psychic reading on something, you will likely get ten different answers. Does that mean that psychics are frauds? Or, does that mean that one got it right and the other nine were wrong? The answer is no on both counts. What I have learned is that in the murky and ambiguous realm of perception and multi-layered realities, we all have an ability to “see” it from our own particular angle or perspective. Generally speaking, the ten psychics who give ten different answers will all be somewhat accurate about a limited part of the reading. No human can deliver all facts about any given slice of reality. We are all like the various facets of the same crystal.

When you do psychic work – clairvoyance, prophecy, past lives, ESP, telepathy, psychometric, divination, medium-ship, etc. – you are, in effect, allowing yourself to “see” these different facets of reality. You begin to understand, as Bret clearly does, that not only do we not share identical versions of reality, but reality itself may manifest its richness only under certain conditions. Speaking as an attorney trained in securities litigation, I was always taught to rely exclusively upon evidence in order to prove a “reality.” However, as I have navigated psychic, paranormal and extraterrestrial waters over the last few decades, I have learned that “proof” – like Bret’s artistic interpretations of the lunar surface - is really nothing but a good legal argument that appeals most strongly to the greatest number of people. Unless and until more people open their eyes and their minds, our collective understanding of reality will remain limited and impoverished.

Nancy du Tertre

Attorney, psychic detective, and author

“Psychic Intuition: Everything You Ever Wanted to Ask But Were Afraid to Know” and “How to Talk to an Alien”



**Same perceptual image done two years earlier in 2014 by Bret.
Shared perception of Lunar images is more than a coincidence.**

Introduction

To the future: We are artists and experts at visual perception as we use our subtle, but efficient abilities to determine what we see, and even more important, how we see things. I hope that this book is an inspiration to those who see the world differently, in particular, those who see the world multidimensional as it should be.

We live in a naturalized matrix in which all things are possible, yet it seems that in any attempt to make sense of the non-consensual items, we loose the ability to communicate, because the arguments are set in a space of bias, and instilled thought, that is only part of our natural thought process. It seems to me, that early experiments into subconscious precognition and perception were not in vain after all. These processes are simply a natural part of human evolution. At one time, everyone had these abilities before science and religion put our perception of reality into a contrived box. These abilities lay dormant in the human bio-mind, as a reminder of our extraterrestrial influences of the meaning of life, the perception around us, and the nature or complexities of space. It is thought of today in absolutes to those in their programmed comfort zone. I think of this field as an illustrative deluge of thought that is in constant change within the light information of possibilities that can be deciphered from each individual.

Humanity collectively holds each and every piece to the big puzzle of who we are, how we got here, and where we are going. We are all very special in a natural world, though we are told that we are less important in the artificial matrix called the program. I have learned so much from skeptical friends who keep things in a three-dimensional reality for us. However, there are multidimensional layers to consider concerning our consensus. There is a psychology when it comes to skepticism, as well as, an underlying fear that pops up in disdain, anger, and other emotions when dealing with subjects completely unfamiliar to the comforting, rewarding

program of conformed consensus, and the attempts to deal with the skeptics own loss of ancient freedom. I have an in-depth understanding of this type of loyalty (which has been paid for by those concerned with media control) to keep subjects at bay that mirror emotional triggers that might possibly disrupt anyone's comfort zone and destroy any sense of their imagination. These comfort zones lay within belief systems that are in place as safeguards or locked gates. This is why I choose to let spirituality come to me, instead of carrying on an inherent belief system that does not belong to me.

The material in this book is about my journey of discovery and only an addition to belief systems already in place. My goal is to inspire creativity not to disrupt potential that is already in the morphogenic field (which includes our dreams, archetypes, and beliefs about our reality). We all have the inalienable right to imagine and dream, for that is the communicative portals which shed light into our true reality.

The frequency of our lives is recorded or imprinted in light and space-time, for those of future past to see on devices accidentally tuned onto a frequency of the same. A snapshot of a moment is remembered by the universe, sometimes as an amalgam of collective consciousness. Many would not think the Moon has anything to do with human origins, yet my research has taken me to places that I never thought possible. The ancients venerated the Moon a great deal and even worshiped Moon gods and goddesses. Imagine how surprised I was to see these god's faces and stories hidden within NASA's Lunar images. These hidden pictographs were shown to me, when I was a teenager, as a set of clippings from Lunar photographs that were colorized exactly the way I do today with the anomalies, working with greyscale images. When a lady from Stanford Research Institute (SRI) showed me these lunar clippings, a long time ago, they were in color. I know today that the original Lunar images were made for the public in black and white - "to save money," says Ken Johnston, Sr., who worked for the Data and Photo Control Department,

at NASA's JPL. If the images, that I was shown in the past, were in black and white, I would have reason to doubt that they came from my future time-line. Everything has its reasons. The images I was shown then were the very images I am discovering and colorizing only now in my anomaly research. I'm literally looking at another dimension through art and through the veils of illusion. The illusion is the interesting part because E.T.s, or human E.T.s, take into consideration our perception, subconscious, and other aspects of our natural human abilities to see through things. Human telepathy is a natural part of life. Telepathy is an underlying natural phenomenon that tells us when something is wrong in the immediate future, lets us know when someone is feeling bad, or if we're in danger. This is coupled with perception, just convoluted enough for telepathy to have a built in *plausible deniability* which is essential since direct observation of the act of telepathy doesn't work. Telepathy is an involuntary response, that normally doesn't work on cue. It is an ancient form of communication with our natural abilities or higher self that is affected, and we feel it when it happens. It is an emotional communication with mental images, usually just a feeling, but however it is defined, it is still a part of our lives. Extraterrestrials can use these abilities to communicate any ideas or thoughts. They are like hidden picture puzzles that play with the left and right brain in a dance until the image becomes focused in our minds. Sometimes E.T.s use symbols of humans oldest language, the building blocks of all Earth languages. These imaginative sigils cause an emotional response in the one who perceives it. I don't think science can adequately explain this phenomenon. I do, however, think it has everything to do with human perception, and that, overall, is the focus of this material.

Xemena Zurita from Stanford Research Institute showed me slides of these things for hours when I was fifteen years old. Today, I am thirty-five years older and am actually seeing the same images, from when I was fifteen years old. The images are embedded in black and white Lunar Orbiter space images of the Moon, as well as, Mars

Orbiter Camera images of Mars, showing the public the exact same colorized images I saw thirty-five years ago. I have found much more since the first ones I recognized, and I am getting them from the interlaced embedded images from NASA's space imagery. Somehow, it was my own work from the future, that I was shown when I was young, or so it is perceived as such in my mind. Today, Xemenia Zurita still works for Stanford and may not recall, or isn't allowed to tell me that was, in fact, her. But, I know deep down that it was her and now I have fewer questions about, "why me?"

Demons, angels, and aliens have been put into the same category. This is for good reason, they are all the same as experienced by humans (in the sense that they are symbolic of belief systems), but it gets more complex. There are people that have experienced some or all of these things in our 3D world. The possible basis for the cognition experiment may have been to bridge this reality and the lie that these things are mythical and not real with the fact that they can't always hide a defined reality of human experience. A human experience is just that and is proof for that individual; one individual at a time sees what is unbelievable, and when enough see this, there is a hundredth monkey effect, which in turn can change reality and shift timelines. There are still government agencies that would rather the majority think these isolated incidences are illusions, requiring a belief system to even consider them. Those who experience these things for themselves could never again scrape the incidence out of their reality. It is more likely that the thing people have a hard time proving really happened to them in some fashion or another. Given the amount of experimentation done on the population, I can say without any doubt, that what I experienced when I was fifteen years old was real, and today, I have found thousands of embedded Lunar images to show for it. Humanity is generally balanced because nature is their true teacher. We live in a world of illusions, where each and every one of us has to come to grips with our own loss of ancient freedom, or disillusion. We are here to regain our strength and return the dragon once again for the sake of humanity, so that the corruption

can end. We are all free, not because someone told us we are, but we have always been free to truly see our world. I know we will find it, and not out of cynicism, but from the spirit of the ancestors of whom we are, and have always been, the once and future kings and queens, that were talked about in those dark days of the cave, before we saw the light at the end of the tunnel, the light of the warm sun, Helios. We don't need to hide anymore. We are alive in one another. Good or bad, we are the same in the darkness, as we are in the light.

It's strange to wake every morning, knowing you've done this before, completely aware that this is a very familiar time-line, as an active participant in an ongoing déjà vu. It is strange to constantly know the immediate future, to have seen an extremely rare Lunar image, and know for a fact that you've seen pieces of it before. It is possible that these things that I have seen in the past, are merely aspects of the future. One thing I know is, Xemená showed me physical images from a future, that I am showing today. It has been a long time since 1982, when I saw my first space anomalies, of course, they were presented to me under a strange context. She showed them to me as if they were art pieces painted by different artists.

When I started the Lunar Anomaly Research Society (LARS), thirty-five years later, I began finding those mysterious images that I saw when I was fifteen; they are embedded in Lunar composite images and Mars images from our space agencies. It is very disturbing to me that the people involved back then claim now to have no recollection of the events which have spurred my on-going investigation of these things. I have found too many identical impressions embedded within our space images, for it to be a coincidence. One reason I believe I was chosen back then was the fact that I have a photographic memory. I remember the name of the lady that showed the pictures to me, and every image she showed me. I don't know what it means yet, but back then she asked me how I felt about them, and what they were. She said she was from Stanford Research Institute. Thirty-five years later I called her on the phone,

along with my high school art teachers, that they might remember her, and all of them stated that they did not recall any of these events. Mr. Mikrut, one of my teachers, also added that it would have been highly unusual to have a guest speaker back in 1982. I know that the past event must mean something. When I am looking at the images embedded in Lunar photos, I feel like I am communicating with extraterrestrial entities. I have learned so much about our ancient history that differs from the history we have been taught. I have learned a lot about an extraterrestrial culture and about their intentions, which has always been for the most part, peaceful, but not without agenda. If I have learned anything, it would be that we are not alone. They have always been with us, and in many cases, we are no different than those we call extraterrestrial, or inter-dimensional. I have tried to describe them to others, but when I do, I immediately get jumped on by religious people who are programmed by a militarized religion conveying that these entities are demons or the enemy. It couldn't be farther from the truth. These entities are no more or less evil than any human. I find that E.T.s are highly creative, goddess-loving entities, and very clever at math, science, and art, at least that is the case in my experiences with them. Our military, on Earth (specifically European and North American), seem to want to make enemies out of E.T.s, which is a very sick thing to me, since some of our military heads are of an E.T. type themselves, referred to as Nordics. As usual, militants are only making enemies of themselves through false flags and demoralization.

This is such an obscure subject, that it seems beyond anything that facilitates comprehension, but I care personally because I am directly communicated with by these beings now and through my own past. I see the space images so differently, like an action comic. It is like a storyboard to me. I have run into other things to know along my path. One of those things would be the truth about our Lunar images. The Lunar images are highly doctored, and the embedding seems to occur during digital reduction. This is something even NASA's technology just didn't have the ability to do in the 60's or even the 80's. It told me,

that these current colored images were based on old Lunar Orbiter grayscale images from the 60's, but also told me, that these colored images may not have originated from my past and was the trigger for my future investigation of them.

If the Moon is an actuality in our JPL (Jet Propulsion Laboratory) space images, prove it! Just as in a UFO case, the burden of proof falls on the image owners experience. The only one who can really know if an image represents the experience is the experiencer, whether it be the astronaut taking the picture with a Hasselblad camera or an individual capturing a UFO on film. MUFON (the Unidentified Flying Object Network) should investigate the UFOs we call planets, asteroids, stars, and moons in our space images, because how in the world would we know if they shot that film in a studio or actually of the Moon and Mars. The burden of proof does, in fact, fall on those who are able to respond and have control over the media produced. That was left to science, which, in my opinion, failed at providing actual proof that NASA did in fact land on the Moon. I believe JPL (Jet Propulsion Laboratory), formerly the Johnson Space Center, has created a complexity of half truths regarding our space images, because they did artistically manipulate the photographs to hide some things. Allegedly, in the beginning, each of the armed forces had their individual idea of a secret space program, which was consolidated into what I call a front organization for public perception. This front organization became NASA. The National Aeronautics and Space Act was passed on July 29, 1958, disestablishing NASA's predecessor, the National Advisory Committee for Aeronautics (NACA). The new agency became operational on October 1, 1958, under the close watchful eye of the Department of Defense, and the (DIA), Defense Intelligence Agency. The government may have done this to protect us from the truth of what was really on the Moon and later to hide that NASA didn't actually get a man on the surface without E.T.'s help. After all, it was the cold war and we were showing our military capabilities and might to our so-called nuclear enemies. It is my belief that both is true, that our government was

hiding what was really on the Moon, as well as showing-off our technological capabilities inherited from extraterrestrials. What a shame I am that child of the future and have grown-up with instilled belief systems, when by now we should be shuttling school children to the Moon on field trips. I know, of course, that celestial bodies exist, but yet, are we being shown these things in their full disclosure? I am a very skeptical person, but my human experience challenges my own perception. I have been involved with government programs and feel most people have, if they live in the United States of America and have been through the public school system where the curriculum is completely controlled by the government and a cadre of psychologists. If extraterrestrials were just a cover-up for secret government programs, then what if the cover-up turned out to be true - even to those who used it as an excuse? I have seen these program's advanced technology, and I have also seen these secret program's religious, alien agenda type cover-ups with my own eyes. Both are true. Extraterrestrials exist, and we also have a secret space program, both at least claim to be concerned with continuity. This continuity does not necessarily benefit all within our current paradigm, but we are alive.

I have been studying space images with the conclusion they are both real, and manipulated with themed embedded art that somehow ended up on the images digitally. Through the process of enhancing our old space images something amazing happened. There are overall esoteric and occult themes embedded in the Lunar images that are closely reflective of Rosicrucian/ Templar belief systems and subject matter. This may stem from WWII Nazi Germany Utopian Socialist agendas having to do with Vril energy technology and evident information gathered from secret societies of the Third Reich and the Holy Roman Empire. There is also some kind of Aryan agenda with our Militant Industrial Complex that carried over with the scientists of *Project Paperclip*, of which I will go into more detail later.

Why would people settle for a mystery (the unknown) rather than get

at historical truths? Are we ready for disclosure? Who are the fact givers? Who are the Authors of our history? What history or time-line will be given when there is a disclosure? I have to rely on my own experiences and memory of the past, hoping we are all connected with a universal understanding of any given truth.

Our space images are real enough as far as planetary topography given to us to believe, but they have been embedded with a graphic hidden history. Perhaps the camera was at the right light frequency to pick up E.T. information or the etheric information, whether it be a subconscious reference that was inserted during digital enhancements, or purposefully done to retain a record of an ancient galactic history. What I am seeing over and over in the embedded art of our space images, are subjects from secret order belief systems, going back to ancient Black Sea belief systems of the Danube River Valley, such as the Teutonic Order having to do with Aryan origins, originally called Lords of the Black Stone. These orders can be followed back to the Illuminate, Rosicrucian, Knights Templar, and Hermetic orders, whose inceptions came from the older Gnostic traditions. These societies protected information, and sought out ancient technologies, for the purposes of physical superiority over other tribes. It is a fact that these hidden family tribes do control our physical world through religious and military technologies. The societies are secret to this day. The Anasazi (Pre-Columbian), Anunaki (pre-Sumerian), and Hanunaki (Ancient Dacia /Thracian) themes date back to pre-Illyrian epochs. Jesuit priests of the Roman Catholic church persecuted the Knights Templar, Cathars and Rosicrucian's during medieval times. There has always been this game of thrones, with god kings and religious leaders who fight for power. Some orders, or factions thereof, though given a bad name, were the sanctified ancient Gnostic orders, and the Templars were trying to preserve human history as it actually happened, without religious or any other bias which accounted for their persecution by the Holy Roman Empire, as seen in recently opened Vatican files.

Human experience is the smoking gun. We live in an illusion anyway. We know for sure that the images are digitally enhanced for the public by the LOIRP (Lunar Orbiter Image Recovery Project) and they are doing a wonderful job. But, the images look vastly different from the originals under closer inspection of the pixels, image data, and color, if applicable. Ken Johnston, Sr., Donna Hare, and Sgt. Karl Wolf have come forward to say they worked in NASA image departments and say that they witnessed direct tampering of original negatives taking place, before full print scans were made. These credible witnesses also say they saw bases, technology, or UFOs in the Moon images that were airbrushed out. This is taking from their human experience, the same as tribal elders would do, telling the story for the next generation. Because records can be manipulated, and were in this case, it is more historically accurate to get the story from the persons who experienced it. Which is exactly what I did.

In the early days of our vast history, we met our masked progenitors. We are the same as those multidimensional creatures, as we too wear our embodied masks. Social media has yet given us another mask, as it is just another form of secret society. Inspiration from these entities, of which we are, came from those masked, onto energetic beings, who tried to teach us art, science, and math for the benefit of humanity. These ideas were perverted and misunderstood by the elite, but remained secret and true, yet behind another mask responsible for the propagation of our species, or to put it another way, the passing on of our masks. The occult (hidden) meaning of our origins has a sad underlying human truth. We are all E.T.s, and all onto energetic beings, with pretty much the same desire to survive in uncertain times. The uncertainty is simply occult knowledge, that is hidden in plain sight - behind the vale (masquerade) of secrecy. Many human societies function the same behind this vale. There are those who misinterpret this as a threat because of superstition. Religion has played a major role in hunting these benevolent entities, whom the religious leaders feel are demonic or immoral. These benevolent beings are called by many names, such as black-eyed beings, black

eyed kids, little Hercules (Harlequin), Mothman, Shadow People, Men in Black, and the name I was given through communications in art and dreams (the Paraquin). David Weatherly, a researcher and authority on the black eyed kids, said that in his research of people who witnessed these beings, the witnesses usually feel traumatized after the incident. David is right, the beings are inter-dimensional and can therefore have an energy draining affect on those they encounter. The Vatican has known about them for centuries. Secret societies have been formed around them in Scotland and France. They actually have no eyes, no reflection and are some of the oldest entities on Earth. They are not demons and show up at times when Humanity is stuck or jeopardizing their own safety. Sometimes these beings appear as an omen, to change a time-line, or get the time-line back on track, and sometimes for an individual's protection - as was my first experience. There are stories of these shadow beings all throughout history. An example of this type of being trying to protect people from a future tragedy was expressed during the Mothman incident of 1967 surrounding the Silver Bridge collapse in Point Pleasant, WV. I have been communicating with these beings through art for 35 years. I recently saw David in Albuquerque, NM and he confirmed that these entities have no reflection in their eyes according to the reports he has investigated. From the research I have done, I suspected as much, so the confirmation was validating, although subtle. There is really nothing to fear from these beings, except the fear we have built in from what we are taught by religious beliefs and films. These shadowy beings have guided us all along through science, art, and artistic expression allowing us to familiarize ourselves with the spells which we call names, space, time, and prayer. We are much older than the masks we currently wear. The main secret society involved with the education about these beings is called, **"The Silent Still Society."** According to their official website the society was re-founded in 1883 by Archibald Young and Levi Higgins. **"The Silent Still Society"** continues its rich history of creative expression, helping people break free from their personal *Hells*, and inspiring the pursuit of personal growth and living to one's full potential.

"Mauger the Society's vile past under the Holy See, we strive for a new age of The Silent Still Society. Away with an era of cruel experiments, and manipulations of power for our own benefit. We shall march forward with a powerful mission to inspire others, break the bonds that bind them, and help them truly live with all rectitude and the creative force that was bestowed upon us by shining light on the shadows we have kept in dark places."

- Levi Higgins at The First Grand Meeting of
The Silent Still Society, 1884. -

I have a friend that completely believes that these beings are the demons of the fundamentalist Christian belief systems or Djinn from the far eastern belief structures. Whatever we believe about these beings, a pattern emerges that reflects a mirror aspect of ourselves. One pattern that emerges is that they come around when there is impending doom, usually out of concern, as these beings were never reported doing harm. Although, psychological trauma has occurred due to archaic beliefs and fears.

Our tribe literally incarnates as the next grand, or great grandchild, is born after our physical disembodiment (death of the physical body). This is the true nature of our survival. One reason they wear masks is because they would be judged on appearance and perceived inhuman by ritualistic humans. Those with a biased religious upbringing may perceive these beings as demons or ghosts. Another reason is some have no eyes because they are invisible without clothing or makeup. Some are of the ether - being made of just energy, and some are the Gnostics of old. We fit into this last category of entity, because our spirit inhabits a body. Without a body we are invisible, yet very much alive, therefore perceived in our living reality as energetically *Silent and Still*.

There are many reasons why the beings are fully clothed and wear

masks. The main one is that they are energetic vibrant beings, and want to be noticed. On their planet, and ours, these beings rather like dressing, and their preferred custom is masquerading in the Victorian style. In their ancient history, they dressed like Indians with a bit more flare. One thing I can say is that the dressing-up is inspired by space cultures (one being our own). These creatures exaggerate our features when they try to morph into something that looks like us ending up with big noses and other features humans might dub undesirable. One persona these type of beings have taken on is the very sacred clowns of the Pueblo Tribes of New Mexico, as an example. Humans have known them by many names throughout history. These are the beings that taught me how to have an out-of-body experience (OBE), so I didn't have to feel undesirable energies or trauma. Unfortunately, there are fundamentalist religious cults that try to hunt these spirits. This is a sad history of New Mexico during the Spanish Inquisitions. These entities are harmless and have only taught us great things, though, often through the mirror of reverse psychology. The black and white stripes and checkers of the Pueblo clowns have a very complex and esoteric meaning having to do with balance. Dyslexics such as myself understand their true meaning, not as a reflection, but as it is truly seen. These creatures morphogenic nature is from the creation, which is why they are so important to indigenous Earthlings. Such are the mirrored puzzle pictures embedded within every spatial image taken with any camera. The embedded images are ghostly and odd, as the image is overlaid 2D over 3D subject matter. The dimensional light information is the tools of this creation. This is one reason why some indigenous people, do not like to have their spirit captured on film. Such things are sacred not because they are a belief, but because they are history.

Religion and science are in the same camp. These disciplines are adversary to creation, and both pervert the truth about everything. Scientific ideas about evolution were created by religious leaders to reinforce their own theories and philosophical views. Our science is based on lies and half-truths, and UN-provable theories (fantasy).

Some secret societies and families of old are the worst promoters of scientific bias and religious fantasy boasting the practices are for the good of the many when the only benefactors are themselves. Because of these hierarchical systems our true history has been denied us.

Based in part on the work of Nicolae Densușianu and his research on prehistoric Dacia and the Hyperborean age, as well as my own conclusions, from my work on embedded images within our lunar images, correlating with prehistoric Dacia and Pelagians pre-Greek pantheons, it seems that first there were the people of the North, (Atlan's and Vinca), then there were the Pelagians who migrated from Scythia and the Caucasus mountains (survivors of the Black Sea flood, sea people). Next came the great Hellenistic Sun cultures, Phrygia, Thracian, and Illyria, finally the Sumerian god-king cultures. In my opinion, this is a correct timeline for ancient history, but of course, there is a broader complexity. The point being that great civilizations existed prior to Sumer. One example of a pre-Sumerian culture that has been proven to have existed is the Hurrian culture, which is called Gobleki Tepe by today's archeologists. The people of Gobleki Tepe were the same people from Scythia, who also migrated to Northern Scotland and became the Cruithne tribe, or the Picts, as they were called by the Romans. These are the same people who populated the Ukraine and Bulgaria along with many other tribes, like the Dardanians (Tuata De Danaan), Thracians (Trojans), Illyrians (Albanians), and Dacians (Romanians).

The illusive beings who are called by many names such as Archons, ghosts, fairies, goblins, Tuata de Danaan, Sidhe-folk, and ents have always been demonized by various religions as an out with the old - in with the new issue. When I was in Germany, I did a drawing of one of these entities. The harlequin lives in modern pantomime, a posturing and acrobatic character who gives his name to the 'harlequinade', attired in mask and party colored spangle sometimes, diamond checkered tights, a charismatic, mysterious, and powerful figure provided with a sword like a bat, by which, himself

invisible, he works wonders. In French form, the harlequin was a spirit of the air, thus deriving his characteristic invisibility. Subsequently, the harlequin was imported into light comedy; his various attributes were gradually amalgamated in his pantomime form. The comedy was their mask.

Can digital information come from another dimension?

The following passage is from Dr. Gerino Macias, Research and Meta-physicist, President at Gammalab Coco-Nectar Corp., in the Philippines, discussing current scientific discovery about energy transference between dimensions. Dr. Macias expounds:

“The New Physics has given us an inner view of symmetrical energy transformation. What they have been trying to utilize is actually energy flow from a 5th-dimensional plane. Our 4th-dimensional plane is actually supplied by a 5th-dimensional universe layer. They have been misleading by the belief of the existence of dark matter, which is actually the 5th-dimensional universal domain. Energy flows from a higher dimensional universe layer to the next lower dimensional universe layer. We can measure these in digital format since our present equipment are designed to do so. Extradimensionals are vibrating at multiples of the velocity of light, which is the velocity of time. Our present digital data tech is based on the existence of quantized energy transformation. This is what we measure. In other words, this is how we can communicate with the higher dimensional space-time travelers. The New Physics proves that no material object can travel faster than light because it is the speed of time. Nothing can go faster than time. Light can travel faster than the speed of velocity which is measured at a constant magnitude, as measured at our definite dimensional



position, at all universal planes of Life (UPL). We are intelligent beings within our 4-dimensional universe layers. Likewise, there are also intelligent beings traveling within the 5-dimensional universe layers. We are like their shadows, so to speak”.

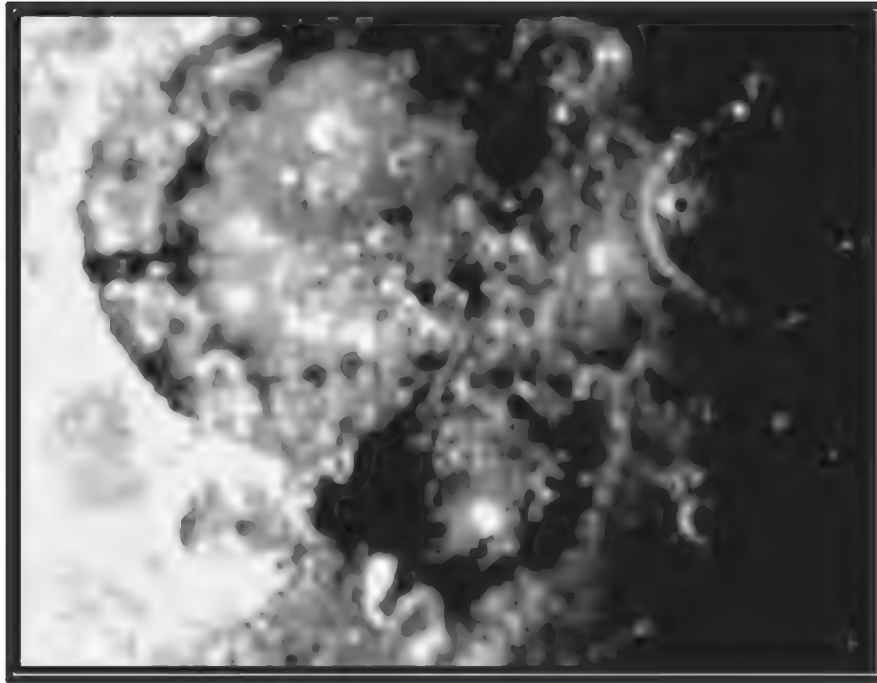
- Dr. Gerino Macias, Ph.D. in physics, quantum physics -

Those 5th-dimensional beings, who I know well, are communicating with me exactly that way, through our space images as well as others. “They” have slipped this data in during the digital enhancement of our old space images. Perhaps as some kind of answer, or just to teach us ancient history. It’s all in there, if the eyes and mind are able to solve the puzzles.

Whether the extraterrestrial is the soul of man or 5th-dimensional beings, it is all the same to me, the digital age has given them a way to communicate with us here on Earth through images. This is similar to the orb phenomena, where a 5th-dimensional being has the ability to attach energies to low valence particles like dust, or moisture in the air. These beings are always with us. And, yes, specific communication is happening in all of our images, not just the pictures of space. The image manipulation is intentional by humans at the LOIRP, and they would tell you it is to make the images look better, and those contractors are being honest about that. What happened when those contractors did their job? Well during the digital enhancement of these space images, E.T.s and collective conscious 5th dimensional light information came through just as a frequency or voice EVP gets onto analog tape or an ultrasound image. This is extraordinary, since the data came directly from space and the image film was literally processed by a robot in Lunar orbit. I hope to open the doors to this because it is not impossible. The information technically is embedded like a puzzle picture, using a matte process over real Lunar topography (in some cases) within the complexity. It is how NASA use to texture and clean up their images. I can actually tell the difference between what Disney slipped in to cover up extraordinary evidence of E.T. communication, and simple image clean up. Our

space agency will not look at this scientific discovery seriously. But at some point on my time-line, someone in government sent these images back to the past to show the 15 yr old boy, who would eventually discover this in the future. So someone knew then, and I suspect, someone knows now.





In his notebooks, Leonardo Da Vinci wrote:

**A WAY OF DEVELOPING AND AROUSING THE MIND TO
VARIOUS INVENTIONS.**

“I cannot forbear to mention among these precepts a new device for study which, although it may seem but trivial and almost ludicrous, is nevertheless extremely useful in arousing the mind to various inventions. And this is, when you look at a wall spotted with stains, or with a mixture of stones, if you have to devise some scene, you may discover a resemblance to various landscapes, beautified with mountains, rivers, rocks, trees, plains, wide valleys and hills in varied arrangement; or again you may see battles and figures in action; or strange faces and costumes, and an endless variety of objects, which you could reduce to complete and well-drawn forms. And these

appear on such walls confusedly, like the sound of bells in whose jangle you may find any name or word you choose to imagine.”



An Enigmatic Journey

I remember like it was yesterday. I was very hyper and probably very annoying, singing Jeremiah was a Bullfrog (*Joy to the World*) running through the house in my P.J.'s. We had already moved into the house on Clay street in Gary, Indiana. One evening in February 1971, the Apollo 12 landing was being televised. I was very young, but remember how enthusiastic my Texan father was as he expressed his excitement by firing his gun out the window. It was during a visit with him, because at the time, he and my mother were separated. He sat on the floor with me and together we watched the astronauts walk on the Moon. My father threw me up in the air, smiled as he caught me, and said, "Someday you will be like them and shoot out into space on a rocket."

Well, he had the "shoot out into space" part right. I was still a bit worried he would drop me, though I didn't show it. I just smiled back, with an almost frightened smile, as he caught me. I would laugh uncomfortably with him - like many boys would at that age. It was exciting, as I watched TV on the floor on my belly, with my hands propping up my head. I asked so many questions, because I was a very inquisitive little ginger kid, who never knew when to be quiet. One of the questions was, "Why do they need a rocket?" I am still asking that question to this very day.

I use to watch all the cool stuff on TV with my dad, like Evil Knievel, when he crashed at Madison Square Garden and The Olympic winter games. The bobsleds and ski jumping were our favorites because they seemed to defy gravity. I played with action figures back then. Some I remember well were G.I. Joe and the four major monsters, as well as, the Evil Knievel doll with his motorcycle that had a winder that always had mechanical issues from overuse. Steve Austin from *The Six Million Dollar Man* television series complete with secret roll-away skin, to reveal the million dollar parts, and the *Planet of the Apes* dolls, including the weird stuffed one that

was just the ape head of Cornelius, just to name a few more toys I had. Things were very nice when my dad was around, but that was rare. He did give me an early childhood, that I will never forget. We got the Mumps together, and the Measles, as well as Poison Ivy from squirrel hunting. It was as if I was always sick around him. Dad was from East Texas, so squirrel soup was a winter thing. He would also bring home deer, even if it wasn't deer season. We were doing pretty well because he had a great job. At that time there were many jobs. I fantasized often about my dad as my only father figure when my mom and he split up. I cried almost every night and missed him a lot. I would imagine that I drove my mom nuts asking about him. I remember going to Texas in the summer to visit him, along with my cousins, Laura, Audrey, Sammy Jr., and Blake. They just loved seeing me and Tracy, my new sister. We spent the Summer with my Grandparents in Texas and visited with Aunt Kay and Uncle Sam.

The following images are of me during my time in the pine forest of East Texas depicting forest entities all around me. It reminds me of what people say about imaginary friends, and to this day, I know they were really there.







One summer we went to my aunt Judy's house - which was a block away from ours on Clay Street in Gary, Indiana. It was the summer I became twice born, so to speak. Here is the account as I remember it happened that summer in Aunt Judy's backyard.

We walked in the front door and my aunt was in the kitchen. My mom talked to Judy for a bit then left for a doctor appointment. She was pregnant with my sister, Tracy. Cousin Becky was in the living room which had sliding glass doors leading to the back, where there was an above ground pool. Becky went out in her bathing suit to lay out in the sun. My aunt always had a pool. The sun was shining with fluffy white clouds. It was a dreamy summer day with the smell of the fresh cut watermelon my aunt was carving up for a refreshment. I climbed up on the wood slat deck of the pool and looked at the crisp, clean, beautiful, blue water. The way the shadows danced upon the water was hypnotizing - kind of like other portals I've seen. The plastic sides reflected the water with glowing blue, and rainbow colored white hot sparkles danced upon the surface, like water fairies. I saw the orange pink raft floating off to the side and wanted to get on

it. So, I did. I was only about five years old at the time and didn't even know what swimming was. My consciousness had just started to form from the world around me and I felt that anything was possible without consequences. The one thing that seemed to be totally natural was water. I loved the water. As I floated silently on the raft, I sort fell into a trance. I was dreaming of slowly breathing in water, comfortably dying without fear, because I didn't know what drowning was either. I felt no pain or the sense that I should panic. I was so happy and blissful in those moments. I was lying on the bottom still and began to sleep. I could see the sunlight and shadows refracting. Even with my eyes closed, I could see the cool, clear water shimmering above me. I floated above the pool, and I could see myself laying there. I saw my cousin Becky tanning in the sun and could hear my aunt calling my name. I was out of my body. My aunt screamed,

“Becky where is Bret?”

Becky jumped up and saw me in the pool. My spirit began to cry and became scared for them. I think fear is what pulled me back in. Becky jumped in and pulled me out. I wasn't breathing at first, and Becky blew air in my mouth and was sobbing. I couldn't see them anymore, I could only feel their panic and pain, somehow it made me feel alive, and I came around choking in a painful breath. I let out a lot of water, but I will never forget how painful air could be to breathe after breathing water. My aunt Judy was thanking God, and hugging Becky, and picked me up squeezing me tight. “I thought I lost you,” Aunt Judy cried.

Afterward I lay on the couch in the living room, and she called my mom. She came right away and was at first mad at my aunt, but she understood. I really enjoyed all that divine feminine energy around me. It was peaceful and loving, and very beautiful to see them together. I knew I was simply alive that day, and that death is just an illusion for the living. That is the day, I learned how to have my first out-of-body experience. It is like remembering your happy thought, except it's more like remembering your traumatic thought instead. It seems to

happen when we let go of everything we think the reality is. What a beautiful reality, I thought how like a waking, vibrating, dream frequency, the rest of my life would be.

Things got bad when my father left my mom. She often found him cheating on her at the local Go-Go joint, and would catch him at Dante's Motel with the local hookers, where they had hourly rates. She got involved with various cult activities with her friend Paula, who showed her around town in the thrill seeking sense. I think she was trying to get her mind off my father. They often invited people over to the house, or they went out and left me and sis with a babysitter. I really loved our first babysitter, Amy. She was very caring. At any rate, my mom would bring the party home a lot, leaving me and my sis vulnerable to various indiscretions. One time she literally brought clowns home from the circus. That's when she met Denise who, looking back, was likely a CIA agent or some kind of government worker. She was mean and very abusive, so much so, that some of my mom's friends would take me and Tracy out for the day just to get us away from the weirdos. I suffered through unspeakable trauma during those years and in some ways, it broke me to pieces. One OBE (out-of-body experience) I had, after one really bad night in particular, literally sent me to the Moon.

God ! I remember him, that conditioned child. The one who had no choice. The one whose childhood was safely compartmentalized. The child whose childhood was home safe on the Moon! Safe under the bed, safe hiding in the closet, or in the attic. The one who felt safest hiding in the darkness within, anywhere inside. A child that when punished was made to go out, instead of grounded inside. Every expression of himself went inward, where the space between him and the dark, clear box was. It was his spaceship, permanently docked, but a hidden place where he could meet the others - where he could talk to his family, even if they were a pretend one. It felt as though time didn't exist in that place, and still, doesn't. It felt like a dark box, because it was always dark and turbulent outside the box, but still and

silent inside. It was the cubby hole I remember crawling into so I didn't have to feel what was happening to me physically, so I didn't have to feel anything. A place that allowed me to truly travel into space, and embark on fantastic journeys to places unknown to Earth kind and unknown to an Earth mind. This is how I went to the Moon, with a little help from my space family. I became first aware that we sent men to the Moon in 1971- when I was 5 years old. This is the story of what happened and what it meant to me, although I wouldn't know for another 42 years how profound it actually was.

The 1960's were a magical time to a very young little boy, who saw the world with a certain inherited preconception. He felt as though he never even knew his family, at least in the spiritual sense. He was often yelled at, seemingly for no reason and underwent unspeakable abuse through the years. One evening after such abuse, he lay on the floor, on the green carpet, in a pool of blood, crying for something, or someone, to come and end it all. Out from the corner of his imagination - a spark of light far from all the abuse and self-hatred, and out of the darkness - he suddenly felt a light touch, very loving; the tranquil arms just held him to bring comfort to his soul where there was none. These entities carried this boy away from his agony, and longing for peace, and was to be with him for the rest of his days. He opened his eyes. There was one in particular, she was very beautiful he thought, like the mother he never had. For some reason, he knew her name in his head without asking. It was Luna. Her face shined like the Moon, and she wore garments of silver lace with beautiful ancient symbols upon a flowing, bright white gown. She and the others took the broken boy to the place of dreams and showed him the world he was helping to create. They conveyed what an enormous responsibility it was.

As the beings walked the boy through the back yard, she explained to him that, "the ship is cloaked to look like your sky, and it's as big as one of your cities." Suddenly, the starry sky seemed to open like a doorway of light that

beamed down upon them. Out of the light of his imagination, clear gelatin, crystal looking stairs appeared.

As they walked up, as if ascending to nowhere, Luna turned to him and said, “most just imagine getting beamed up, but stairs are practical,” as she gave him a wink.

Did the boy ask her why?

She leaned down to his level and replied cryptically, “ Because you knew us without knowing.”

The boy just nodded in his confusion.

“It was your tears that called us to you, as we care very much for the innocents of Earth - young or old. It is your spirit that makes us so. It is why your thoughts are such an incredible responsibility.” Luna added.

He just smiled. She returned the gesture, with a warm bright glow.

Once inside the ship, the walls seemed to crystallize, and meld into every imaginable shape of dreams to a kid, like clownish faces, animals structures and many other things. It was like looking at clouds and making mental shapes appear. It was all very beautiful the boy thought.

Luna said, “Have a seat anywhere, peace be with you.”

“But there isn’t anywhere to sit,” the boy remarked.

Luna winked again and he sat trusting that he wouldn’t fall on his butt, that he would sit on something soft. The boy and the beings all sat, landing on what looked like clear, dry, squishy chairs, but they could only feel them, or so it seemed.

The pilot of the ship was very silly and short, like the height of a child. He seemed to have a white harlequin type mask on, like it was part of his face, but not attached, the mask was very much alive.

Behind the mask was an elongated, bald, cream colored head, but it was a common appearance among Moonlings.

“They wear masks because they have a low self-esteem,” Luna whispered.

The boy nodded and said, “Oh!”

Luna was so attentive to the little boy, and listened to all of his

dreams and aspirations of becoming an astronaut just like Neal Armstrong, and Buzz Aldrich, as he opened up to her along the trip to? He asked, "Where are we going?"

"If you could only imagine," Luna giggled as she lovingly smiled.

They laughed and giggled together while they left Earth's orbit headed out into space. As the light dimmed in the spacecraft, the walls became translucent, and they could see everything. There were other crafts zooming around - one of them even looked like the one Buck Rogers piloted. The boy was so excited that he jumped up and spun as he looked around.

"This is so cool!" the boy exclaimed.

Everything seemed to come straight from his imagination, from every pore of his context, yet it was so real. There were spaceships that looked like typical flying saucers, and some that were glowing spheres. What this young boy was about to see was even hard for him to believe his own eyes, for what he was to see next was the creation of his creation. It was his imagination turned loose into the universe, and was so, as he was baptized in the sea of his living imagination. Everything seemed to be a reflection of his inner being. The walls of the ship looked like watery, rainbow light ripples when he touched them. The amazed boy gazed in awe out into space because the stars seemed so close and clear, clearer than any night sky on Earth. The Moon seemed to get bigger and bigger as they approached. It was as if he had never really seen the Moon before - at least not this way.

The boy vaguely remembered watching the live telecast of the Moon landing, and thought "It doesn't look like that at all, it's so colorful."

"Of course, we have an atmosphere - a bit lighter than Earth's, but we have one. And don't worry you can breathe the air," Luna clarified.

"Oh good," he voiced with some concern.

As the ship turned into its final approach to the lunar surface, the boy gasped in awe at the enormous, almost comical, sculptural, Gothic, and art-deco type architecture. It was beautiful as it seemed to reflect natural shapes, like he had seen before on Earth. At first glance from farther out, the shapes just looked like rocks, but as the ship got closer he realized they weren't rocks at all. The shapes were titanium,

metallic sculptures and buildings. There were even bodies of water.

“Welcome to Dana,” announced the motherly being.

“Oh that's a pretty name,” the boy added.

Naturally, the broken, wounded, spiritually defeated little boy was me. At this point, however, being in the loving, nurturing care of these gentile entities restored my sense of worth. I felt safe. The little boy had been delivered from his personal horror. I had been rescued out of the devastating traumatic abuse I lived through on Earth. And now I was on the Moon in the presence of those who cared about me.

I looked around into the soft Moon glow, at all the wonders my dream lights produced, when a softness came over me as I began to understand where I was. I felt as though I was inside myself, but it is so real I thought. I touched the glass sculpture of Poseidon and the mermaid that was laden with a rainbow electromagnetic aura. I walked up the seemingly endless metal stairs covered in Moon dust gathered in the corners. Two Druidic looking beings greeted us at the top and said they looked forward to our arrival at the old Lunar ruins. “He is the one,” Luna told them.

Then into the Gothic archways we passed as I began to feel a bit faint. They assured me that I would be okay. The beings said they needed to show me something important in their future.

They said, “A man will come to correct the balance in our worlds so that the curtain between our worlds can open. It is a chain of events,” they explained, “that would not be easy for this young man.”

They took off their hoods and said, “You see we are a part of you. An endless déjà vu of you. Our time-lines will eventually merge to reveal feelings, that we have been with you the whole time, and that would be true, young one. We have been waiting centuries for you to come, and take your place among your tribe. Long ago Earth tribes had many names for us. Shining Ones, Fallen Ones, Seraphim, Those from Heaven to Earth that came, and The El's. We have also been called angels, protectors of the key, Off-worlders, and others with any given context in different periods. We were also called gods, but we are merely the creation. You look puzzled boy are you okay?”

“Oh yes, I'm okay,” I replied.

They laughed and said, "Don't worry you will understand when time permits."

"I'm old enough!" I frustratingly exclaimed.

They smiled and said, "You are older than we. You see we naturally forget who we are when born to Earth beings. Your true name is Dane', you have been with the Earth tribes since the beginning, because of your love for them, you stayed back and were raised up into mortality, with the others who have fallen. That's what they call it, falling into mortality because it's not an easy task. Doing so creates both a wonderful duality, capable of love through knowing the pain of life. It is why your life is so important. Without this occurring none of this would or could exist. No dreams without a context for them. We are guiding you as we are a part of you. We are your creation."

As they walked me out, down the long beautiful hall, adorned with huge sculptures made of glass rock and titanium, I felt a bit lost, but reasonably so. I felt shaky, and in that moment, emotions came over me, remembering a portion of the past they told me. It was love, and I suddenly realized that we are all connected. As I turned around, I saw the pilot of the ship, he was crying, solemnly, by a glowing white pillar.

"Please don't cry," I said while I put my hand on his face and wiped the tears from his mask. I removed his mask, as I too was crying in empathy for the poor creature.

I was shaking and said " See we don't need this anymore, we are all beautiful in the dream light."

He grabbed me, and held on tight saying, "I will miss you. I never felt that before."

I, assuming my rightful role as Dane' said, "We will always be together, just think. I will be right back because time doesn't exist for us."

As I smiled, he suffered his first smile without a mask and cried tears of joy. He then wiped those tears and nodded reassuringly. The other masked creatures saw what had happened, and one by one began to take their masks off. It was a day of independence for the Moonling's, as they cheered and honored Dane' - the pilot of their freedom.

I turned back to Luna, and as we were walking back to the ship, she smiled and said, "You are always home here, child of the dream light. When you have remembered more; I will explain more, but for now we will tuck you back in your life, because your life is an important mission, and a great responsibility for all of us."

"You swear?" I asked.

"Someday sol light, the fate of our world will be in your hands." Luna informed.

"There she goes, not making any sense again," I thought. Then she smiled at me like she usually does.

Luna said, "Someday you will once again remember who you are, and know in your heart, that you are never alone."

Bearing the built up trauma in my life, and coping with the impossible, was a special kind of training or programming, that allowed me to see things others couldn't. My OBEs became stronger, and communication with E.T.s was commonplace in my life. They are my friends or guides. Even back then, I realized that we were not being told the truth, because I was getting conflicting information, not just from E.T. guides, but Human E.T. guides as well. One of those guides came into my life at a very confusing time. I was about eight years old when I met INO, who was a cartoonist from Chicago that worked for playboy magazine. She was an expert at puzzles and would put together the most intricate jigsaw puzzles with the tiniest pieces I have ever seen. Those puzzles were specially made for her, and one puzzle would cover an entire wall at her Lincoln Park downtown apartment. I went there a few times with my mom, who was dating her at the time, after Mom and Dad split up. INO was my favorite. She taught me how to draw like her, and even showed me techniques for caricatures - like the ones she would do for people at Hefner's club. The people at the bars, INO and my mom took us to, thought me and my sis were real cute, though they weren't use to seeing kids at a bar. Mom and INO would go out to Mister Kelly's to see Bette Middler, and others when they first started out. It was common to see very famous people at our house after the last call. My

mom would bring the party home like usual. INO spent a lot of time with me in my room, teaching me how to draw. She couldn't believe I was so young, but could draw and paint like an adult who had a formal education. When I look back at it, I believe there was an E.T. reason she came into my life. I think INO was sent by them, to teach me specific life skills that I



would need later. I could draw someone just by looking at them once because I have a photographic memory in a sense. It's not complete, but very precise. I remember images I have seen before just as they are. I drew pictures all through school, and in my second year of high school, something very strange happened that would have a profound impact on my life.

My life has been a beautiful and mysterious journey - growing up with the space program. People born in this era were the space race kids or Generation-X. I was born the year of the first Lunar Orbiter mission, which started in 1966 and lived in my crib in a small apartment in Highland, Indiana. I was born to John Sheppard and Virginia Duncan, out of Gary Methodist Hospital. I can only go by stories from my mother about that time period because I understandably couldn't remember much of anything. The pictures of me as a baby seemed as though I was a happy baby. I would imagine that my parents were listening to AM radio a lot back then, because we couldn't yet afford a TV. It was an exciting time for America. It was a very booming industrial type age, almost like a second Industrial revolution in a steel town, after the New Deal of the Great Depression. Many mill and construction jobs were opening up. My father was a welder, or *Boilermaker* as they called them in the field. He was a journeyman, so he wasn't home much, and missed us a great deal when he was working. My mom stayed home with me attired in her 60's style spandex and man's over shirts that she wore for the

messy job of being a mom. My parents finally got a break on a home in Gary, Indiana - near the rest of the family, near my Grandma and my Aunt Judy. My mom and dad would often party with my Aunt Judy and Uncle John, and play bridge on Saturdays. It was a time to cut loose for them. I love looking at the old pictures of how things were.

As far as the public knew, by 1968, the Apollo program was underway with Apollo 8 to orbit the Moon paving the way to finally get a man to the Moon. The next year in 1969 they did just that, Buzz Aldrin and Neil Armstrong took “one step for man and one giant leap for mankind.” I was taking my first small steps with him, from the mother ship to the module, then the space suit, because in a way this E.T. baby was taking his first steps on another planet called Earth. That same year, humans would do it again aboard Apollo 12, with astronauts Alan Bean and Pete Conrad. The next year Apollo 13 flew - headed for the Moon, but came back due to a

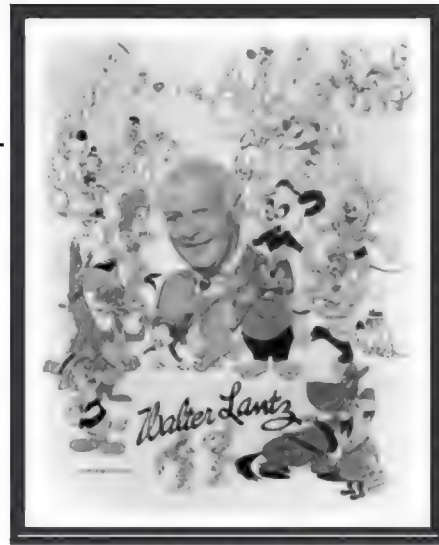
malfunction. It was very tense for those aboard, and those hoping just for their safe return home.



Ino: A mortal queen of Thebes, who after her death and transfiguration was worshiped as a goddess under her epithet Leucothea, the "white goddess." Alcman called her "Queen of the Sea" (θαλασσομέδουσα).

When I was young, I was tutored by the goddess INO, who taught me art, science, and to love all living things especially the Earth. One of these Nordic looking women worked in Chicago, at the time, for playboy magazine as a cartoonist. Her name was simply INO. She had no family name. She taught me techniques on how to draw with the help of Walter Lanz *How to Draw* books. They were a real joy to a budding artist. She taught me how to do caricatures of people as well as portraits, and gave me anatomy books to better understand

the human form. I was about ten years old. INO saved me from the monsters who wanted me to learn everything about esoteric magic and blood rituals - for which I was well versed through many Alister Crowley type books. She and later in life another gal helped me burn the books I was reading, coincidentally in a ritual, while the Moon was full. This was very disturbing to them that I was reading such books, and even more so, where I got them. It has always seemed that dual forces were in my life, perhaps to understand balance. The esoteric books were teaching me sex magic, very early on, which I would practice later (five years later) with my first girlfriend.



Art was my new savior and god if I had one at all. I wasn't raised with normal Christian views, but rather had an understanding of Christian magic and how it is used to control people. It is actually used on occasion by black magicians who purposely invoke demons to control or be possessed by the demons through the "Lesser Keys of Solomon" as well as the same flocking techniques used by the darker side of religion. It seems all too real for me - having witnessed this type of religious abuse early on. There was something missing from me though. Perhaps it was fear or possibly, I had too much love inside me for humanity to have no consideration for balance instead of the darkness. I was a sensitive child, who knew the value of human life at a very young age and loved people more than I loved myself, at times. This would later prove to be problematic in relationships, because it was impossible to love someone if I didn't love myself.

I was like any other kid who loved to go fishing with my Grandpa on the Tippecanoe River in Indiana. I loved going swimming at the lake, and in the creek at the campgrounds, but the darker side to that,

is that it was just another place to traffic me, come to find out. I have always felt part of some secret program that used my natural abilities for some kind of agenda, but the mouse never knows what part of the labyrinth he is in at any given time. Sometimes life was good, and sometimes it would seem very scary - to most people anyway. I really never learned fear, after so much abuse, one tends to lose fear of anything in this world. I have had many out-of-body experiences while being traumatized. Then, as far as I could tell, this was a place where the witches couldn't see me or hear me, but it was a place where I could communicate with E.T.s. I have done this all my life. Now I understand why I am an artist. Art is the way I can communicate with them graphically, and they communicate back showing me things by way of automatic drawing sessions - where I just space out and let drawing implement move freely in conjunction with my right brain. Then, it was a place where my higher self could breathe, and the place that was undetectable by the sentinels of military programs, like remote sensing at SRI. People working for those programs have a profound interest in children with the ability to pop in and out of reality - the imaginary friend syndrome, for example. Looking back I believe they knew I was capable of this. Some of my mother's friends would buy us for the day so that we didn't have to be trafficked out to strange people. I really appreciated that; nonetheless, these things took place frequently.

When I was fifteen years old, in 1982, one of the sentinels came to our school. Xemenia Zurita told my teacher, Mr. Authur Mikrut, that she wanted to show his most gifted artists some images after class, and he agreed. He picked me and a classmate, Chris, to view the art pictures. I remember, my teacher teased Xemenia, who was a very sassy brunette by mispronouncing her name when it came time for introductions.

He said "This is Noxema, and she wants to give a slide show presentation."

When the bell rang, Chris's brother came and he had to go, because it was the last class of the day. I stayed through the whole series of

images. She showed me images for, it seemed, hours and hours - hundreds of them. They were presented as art from various artists, but I know now that wasn't true. I would come to find out later, they were cropped space images of anomalous embedded imagery, that I would point out thirty-five years later. I refuse to believe that I am the only one on Earth this phenomenon has happened to, but I will tell the story anyway so that I can find others with the same background. The images she showed me that day were mostly of the Moon, Lunar Orbiter 1, Lander images from Apollo missions, and one Mars image from the Mars Orbiter Camera, related to the Aram Choas region of Mars (these are the facts I have found out recently, now). When I was looking at the slide show she would ask me questions about them. Xemena would ask, "What do I think about that one?" She also showed me ones with penises and other things and would say with sarcasm, "Well that one looks risqué." I really didn't know what answers were right or wrong about the images. I just thought that they all looked strangely familiar, though I never saw them before. There was something very serious about the images that almost seemed militant, as she continued the slide show. After she was done, she just packed up all the round canisters of slides and left. I wish I could have kept one somehow, but I didn't know that it would be something I needed proof of. Like I said, hours of these images - it was dark when I finally walked home from school. I had no idea those images would stick in my head for so many years. It wouldn't have seemed so, as at the time, I didn't realize I had some form of a photographic memory developed through art. But, someone at SRI apparently knew these things about me. It is a strange thing to look back at, that which has been the mystery of my life. I feel I will eventually learn the reasons - why me? Child trafficking was a normal part of my upbringing, and there were many times I didn't know where I was or who would be doing what to me. I believe I was spared, for some reason, from that continual nightmare by these teachers sent from the government or possibly human E.T.s.

It all seemed like a bizarre dream to me until later, when I was on my way to work, after the army, going to my job near Bowling Brook at the UPS hub. On the way, I was stopped by a state trooper, and I asked if everything was okay. He ran my license through, and came back and said, "You know the database said that you have been missing since 1982."

Hearing that triggered so many thoughts that I had long passed off as a non-reality, then suddenly it was all true. A moment when reality became nuclear as I was in shock. I told the officer that I was fine, and just on my way to work, and asked him who reported me missing. He said it was Virginia Duncan (my mother), using her maiden name, as the one who reported the incident. This all seemed very strange to someone like me, who has always had problems with time and dates. It seemed that would explain the missing time. He let me go after giving me the standard speeding ticket which had no basis in reality. He said, "Have a nice day, Sir."

It has always seemed that these time operations felt deliberately controlled by some unknown, behind the scenes, entity or group. Very strange, but it wouldn't be the first time I was triggered in such a way. In keeping things relevant to why I became interested in the Moon, I won't bore with the entirety of my life story, but relationships were hard, and after three marriages, losing my kids, bouts with homelessness and suicidal attempts, my life has not been easy, to say the least. I have hundreds of dramatic stories related to those dark times, which I feel do not help anyone to rehash.



This is me at earlier ages, conveniently forgotten. Perhaps someday I will be brave enough to tell the whole story.

Jumping to 1998, I was taken off the streets, by some doctors and police, moved into a facility in the back of Fountain Valley Nursing Home, in Fountain Valley, California for observation. This was most likely done as one of the time-line corrections. I met other inmates there and one of them was a very pleasant Schizophrenic woman named, AKA Susan, who I would see on YouTube later, calling herself Arizona Wilder. She would kneel down with me on the floor, and tell me stories that she was once a clown for children at the

hospital - as if I wasn't triggered enough. She was small in stature for a woman and cute with dark reddish-brown hair. The nurse asked Susan to go back to her room and to leave me alone, she did just what she was told. I wasn't at all in the mood or condition to talk to anyone, after that. I walked in the day room to sit on the couch to be left alone with my own problems, when she came barreling out of her room with tears, asking me what the hell have I done with her children. She said I was her husband and she demanded to know. Really I was not in the mood for any of that nonsense, so I went back to my room contemplating how I was going to kill myself. I attempted suicide in that facility by tying sheets together in knots and throwing them over the door - tying one end to the knob and the other end around my neck. It worked basically, but the staff rushed in after I had stopped breathing and revived me. It was painful as hell to come back in my body as I was totally out of it. They rushed me to Westminster Medical in Anaheim, California for more controlled evaluation. That is a nice way to say the nut house. A very big nurse met us there and gave me a shot of Thorazine or something to knock me out, because I was very combative and pissed that I was still alive. When I woke, I was confronted by a nurse asking me if I want to hurt myself today, for which I gave the usual answer "I don't know, what time is it"?

Whether it was congruent, or just part of some sick esoteric plan, trauma based mind control was a relevant part of my life beginning when I was a very young child. These aspects I am going into are significant because they are triggers to set me on some kind of destined time-line, that I feel later will have something to do with aspects of the disclosure or some form of diplomacy with E.T.s. It seems important enough, that whenever I feel it's all over, another clue falls in my lap which suggests to me that someone is still watching. I would attribute that to paranoia if it weren't for the fact that it is actually happening. I went from the facility in Anaheim to a board and care, after being trusted enough to leave the hospital. I had no family that would help, and those in charge of me couldn't let me back on the streets, so that is where I was put. While I was there, 911

happened - I watched on TV without any surprise what so ever. The whole thing, well every day, seemed like déjà vu as if I had already gone through it all before. I really had no feelings about it, other than thinking about how awful it must be for the families watching this, supposedly live event. The whole thing to me, even at that time, seemed controlled. I got on my friend's computer quite a bit, and he gave me his old one to use. I began to investigate this 911 thing and learned that it was, in fact, something suspicious. Without going into that too much, I became obsessed with looking up conspiracies, possibly to help explain the conditioning I was raised with. I found a lot of answers, but nothing solid. It helped me quite a bit - running onto some more spiritual, new age information, which seemed to me important at the time. Learning later of course, that even that was part of some plan for mass mind control. The secret government must have felt that people will need a replacement religion or at least an alternative for those who weren't religious, to begin with. I loved all the pretty New Age videos that taught us that we were human angelic's and such, but I never completely bought the farm over it.

I feel the new age material did incite something in me though, something deeply spiritual - related to a form of my higher self, or some sort of enlightenment, as they call it. The moment it happened for me, I was out on a partly cloudy day but it was warm out, and it began to drizzle rain. I looked up at the rays of sun shining through the drops of rain, and it hit me. This indescribable feeling deep in me, like I was connected to everything. Suddenly, things made sense, as I was glowing in my new found revelations as a being floating in space. I truly felt like a person for the first time in my life. That's when I began knowingly communicating with light energy, of which gave me countless revelations about who I was in the universe. I lost any residual fear that day, regarding the idea of never knowing. Suddenly I felt like the answers would eventually come to me in their own time, and that is exactly what's been happening ever since.

After being financially assassinated in moderate terms, I became homeless again and eventually was put on SSI for an income. Coping with the way the world is, was not my strongest quality. I have always loved people, though I admit, I don't completely understand humans, at times. I can't really say I ever felt like I was part of the human race. I would learn later that there are reasons for that feeling. Human or not, the beings we truly are is much different than the space suit we were born with.

Later in my life, I was shown their ships after telepathic visits in waking dreams. These ships were like nothing I have ever seen or that has been described. They were black with a hexagon shape, or depending on the view, an Isosceles trapezoid shape. These ships moved fluid, like a fish in water, as though someone was just telling it to move with their mind. The ships attached to one another like magnets do form a bigger craft. Once connected they moved together across the night sky, with a few lights to simulate stars. One of these craft floated down in front of my van as I was traveling down highway ten, just out of Tuscon Ar, as I was headed toward the New Mexico border. I knew it wanted me to see it, because it stopped and began advancing along in front my moving van with precision. It then proceeded to float over a nearby building and hovered as I passed. I kept looking at it through the passenger side window. It twirled while something from the bottom telescopically came out and went back in. Multicolored lights displayed then went back to a solid white. It took off like a helicopter does, but completely silent and with ease. It took no more than a few seconds for it to join with the others, flying off to the distant mountains.





I and a friend were living in a government home for indigent people called Jackson Isle, in Midway City, California. That place had us monitored at all hours, and was funded by Bank of America, Lockheed Martin Corporation, and many others. We had enough after seeing how money was being trafficked through places like that, through HUD, for secret space programs, so my friend and I decided to move to Texas, where I could be closer to my father, with the help of some friends back east. I was called in for a psych evaluation before leaving and someone from the FBI questioned me there, asking me to give reasons for going to Texas. Oddly enough I had an episode in the welfare office that was similar. Another FBI agent telling me I am jeopardizing my freedom in a small locked room. Is anyone else questioned by government officials as much, or is it just me? I questioned myself. It seems I am monitored wherever I go in America. Now I just accept it as fact for the most part. On our way to Texas, John and I saw a series of U.F.O.s. They were awesome to look at, and very close to the van, as they traveled along with us. This was another incident that validated why I may be here; maybe I was meant

to witness some of these things. I did receive some telepathic imagery from the ship that was the closest to us, so drew a picture of what I saw. I was surprised when I drew it because the being seemed so familiar to me. The being would later come to me in a waking meditation and seemed to monitor me. I got the impression that it was a manifestation of a race of E.T.s who are monitoring things on Earth directly with individuals - something like a guardian. I felt nothing evil about this being at all, but more like a real family member, like one would feel about a brother.



They are small stature Nordic types, half the size of a human, but well-proportioned humanoids, as opposed to the dwarfism we see on Earth. I have honestly been visited by a large blue being, who was similar to a Hindu god, but much darker blue. She was a very earthy being who came after a night when I called wildly with primal

screaming for the Earth spirit to visit me - my neighbors probably thought I was a nut. It felt good to do it at any rate. I was really loud. So that evening I was vividly visited by her, she got right in my face, and gestured as one would do to shush someone. It was nice to know she existed, though I just felt her. She made me feel happy for yelling out into the universe, and her gesture felt sarcastic and comical. She was just telling me she heard me loud and clear. Another being I saw just as vivid was a black slick looking serpentine queen, who had skin similar to that of one of H. G. Gieger's alien creatures. I felt that she was very beautiful - the way she carried herself. I didn't feel anything evil about her, though anyone's rational mind would have been scared. She was pretty neat. It was nice to see her floating around in her mercy, misty, basalt environment. I called her a queen because she kind of slithered up onto a throne, and casually put her hand on her chin while looking at me. She didn't smile, but I felt as though she did. I have also contacted a race of Paraquins that are usually invisible to Earthlings, but love the arts and acting. It wouldn't surprise me to see these beings in a Shakespearean play, for example. They usually dawn harlequin type clothing, or clown makeup so that they can simulate an Earth body. I get mixed feelings from them because they are so much like us, and I would go as far as saying they are us in a physical, but invisible realm here on Earth. They are very old beings and have inspired kings and queens, along with the arts, science and other aspects of European and Indigenous cultures. They love us because they love creation, that is the feeling I get from them. I have been guided the most by this race of beings, because they, more than the others, communicate in a space when I'm having an out-of-body experience to avoid the sentinels, who try and hear what they have to say. These psychic sentinels are part of a sentinel program developed by the military to spy on human-E.T. contact, but can not listen in on someone who is not in the physical realm or if they are having an OBE. I learn so much in that space because the E.T.s don't hold back like the others, they will tell me all I can handle in that space, but it has its price, I normally get snapped back in hard, and it feels as though I was in a car accident. Physical pain can result from this type

of OBE communication. It is the most difficult for humans, I'm sharing this from experience. I was told by these beings that at some point every human is somewhat abducted for testing, during an OBE, usually they wake confused about what happened, but more times than not they feel good about it, because they will appear to that person as something they want to see, or can accept like a religious figure of Mary or Asherah. These etheric types can manifest as anything our perception will allow them to see. I don't like lies, and they know it, so they just appear to me as they are. I am not judgmental about what form they take, as I have seen many diverse life forms on Earth, and feel the same way about our Earth creatures. The universe is extremely diverse, there are humanoid beings with legs like a spider, with more than one head, some with tentacles, and others with an antenna. Earth encapsulates all of those aspects in nature, so humans should be the last species to make judgment calls on life forms - we should be use to it by now. I think it is amazing that we have come so far, and have grown to see past the shell to really feel the being inside, at the very least, for survival. It is worth the practice. I have also used remote sensing to communicate with these beings similar to Ingo Swann, and like those early experiments of drawing what I see, my main communication comes through graphics in space images as well as my art. It is similar to how remote viewing or sensing works. The key to that is frequency and light energy that comes from us. It acts as a portal of communication. It is a wonderful concept to explore, even if one has never heard of such things. I fully encourage everyone to try it during meditations and dreams, through automatic drawing and writing, whatever is easier. Try using things like fresh watermelon or gardenias to trigger memories.

Forty-two years later, after a traumatic life of lessons geared toward imagery and the arts, I began to find the illusive images that I saw when I was fifteen years old. This discovery brought my life in a full circle to which every day seems like the past, in a sense, like I have done this before.

It wouldn't be until January of 2010, that I would be triggered yet

again on our time-line. I founded a Facebook group called the **Lunar Anomaly Research Society (LARS)**, when I began to look at Lunar images from an artistic viewpoint. Right away, I began to find anomalies that I thought were interesting, but it was the process of how I was finding them that became of interest. In my mind, how the images were processed was the true anomaly. A very nice lady came into the group, named Amy Evans, and she posted a Mars image that triggered memories of what I saw in that classroom in 1982. I couldn't believe I was seeing all that back then and now here it was again. Amy was very adamant that I look at a very specific region of Aram Chaos. The image number was M1100099 and this is what I saw.

The image was presented to me in back in 1982 exactly like this. Xemenia had said, "It looks like a fallen Roman soldier, and it looks like a lady is sitting in his hand."

It was presented as art back then, not as a legitimate space image. The reason this triggered me is because what I had seen in 1982 was exactly the same as what Amy was showing me now. But this image wasn't supposed to exist till at least 1997 and wasn't posted to the public till 2001. I was confused as to why I saw it back in 1982. That was the beginning of my

pursuit to find all the images I had seen back then. I scoured through the Lunar Orbiter databases and Mars Malin data and found many of the images I first seen in 1982. I am still finding them. They seemed to be like puzzle

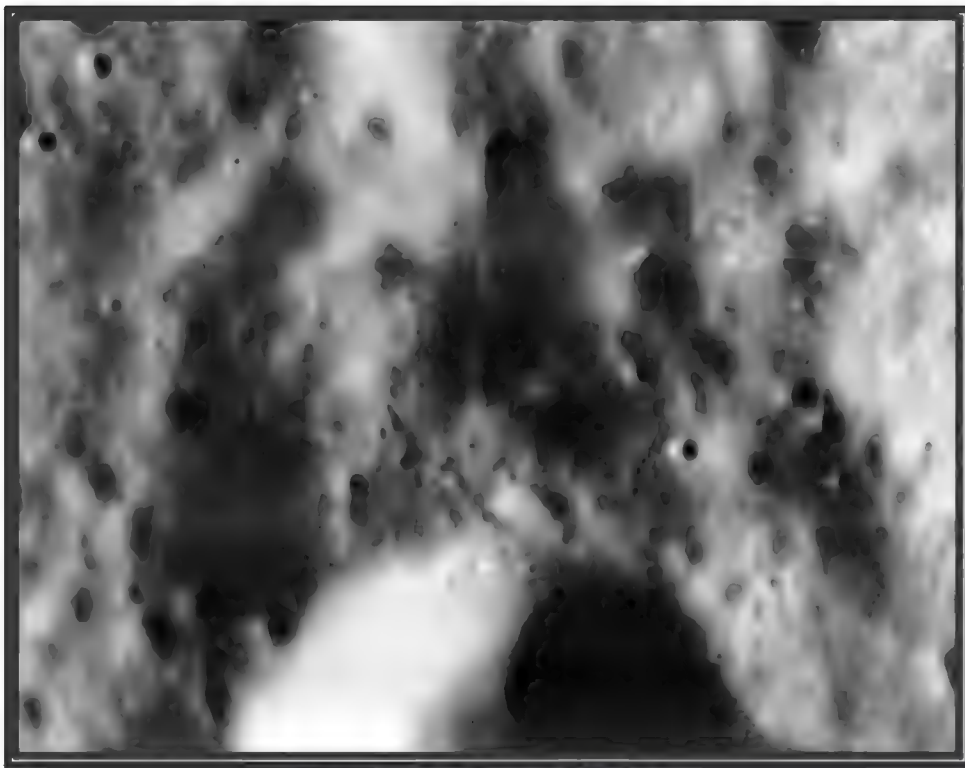


pictures, at that point, but as you can see these are in black and white or grayscale. The images I saw in 1982 were in full color. It was another clue that I was, in fact, seeing my own interpretations of these space images from the year 2011 and onward, back in the 1980's. The

mystery became more and more of an obsession to me. I had to know why, so I dug into every aspect of the images, including how they were made. I talked to Donna Hare and Ken Johnston, Sr, who were two people that I knew worked directly with these images. Ken had curated many of them back in the 60's. I talked to my friend Andrew Basiago about them, and he said something similar happened to him. He had seen a paper he was going to write someday in the future. It was a complex mystery, to say the least. I still don't know why, but it feels like we are part of a time-line that needs to stay on its course. During my life so far, I have experienced course corrections along the way. If I was to divert my attention to something undesirable, another trigger would be thrown in my path, to set me back looking at space images. It has been a very interesting journey. I have met so many friends along the way. I hope someday, some insiders I know, will eventually tell me something they know that will give me peace about this whole ordeal. Since I first began noticing the correlation, to date, I have found hundreds of images related to what I saw back in 1982.



**The images shown to me back then, were beyond bizarre, like this
one of a Spider Person Funeral on the Moon.**



Lunar Orbiter 1115_h1

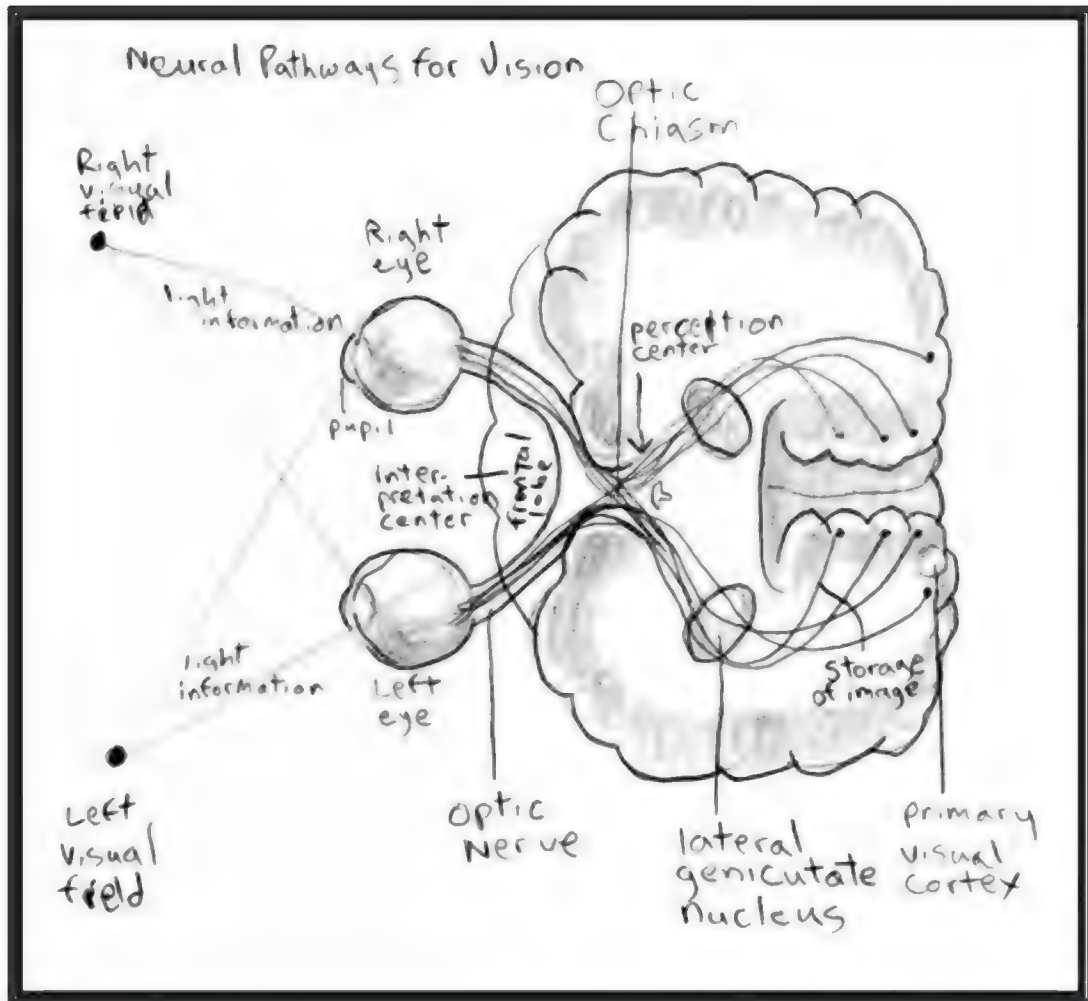
What We See

The Lunar images seem laden with picture puzzles, and the obfuscated art is really good, almost a classical style. These puzzles are used for texturing over correct Lunar topography (geographic features) which would indicate it was done on purpose to hide whatever Lunar Orbiter actually captured. Perhaps large structures were seen by Bill Tompkins or Karl Wolf. The artwork is extremely dimensional and would take years to train eyes to see it. It seems not done by humans, but rather an extraterrestrial source. Rarely have I seen art that compares on Earth, conceptually or theoretically. During the digitization processing of space images, there may be a randomization from a huge database of images from our human history, stories and folklore, that is somehow reassembled from a computer generated morphogenic AI. If our technology came from E.T., this would explain a lot. I would add that dimensional, natural sunlight may be the culprit in the reassembly process, and the final image is presented in very unusual and creative ways. I think NASA uses this as added CGI texture today, not necessarily with this as the intentional outcome. A well known NASA artist told me once, that during the processing, detail, texture, extra pixels are added, and that could be why I see more in them artistically. It might be that it is all imagination, but regardless of this interpretation, the fact still remains that I am seeing these works of art in NASA space images now, and I was shown these same works in the past.

It is our perception that unites our world, into one complex living spirit called creation.

Within the intrinsic space between the observer, and the target subject, advanced technological communication can occur within any image that contains sunlight. If we look at the Moon as a very large screen, and the Sun a very large projector, the possibilities of what is projected from the universe, and other dimensional portals, is endless to our unlimited imaginations. If these images are projected visually

on the Moon, imagine how much light information is projected on Earth. Many amateur photographers have captured orbs on film, and many balls of light have been seen in Lunar photography, which is called trans-lunar phenomena. Conventional scientists have isolated photons within a light source. These photons act as mini cameras, picking up more than just light information. On a sub-atomic particle level, we know that it is so subtle, that when observed, the information changes physically creating a biased illusion, in many cases, on arrival of the particles final destination. This is what we see, as interpreted by our given context from various sources. The information carried, when studied closer, can contain new information, not yet interpreted by consciousness. This subtlety is what interests me.



Given that there are advanced technological interpretations of nature, the possibility exists that we may be communicated with by an extraterrestrial or inter-dimensional presence, within our own illusion or perceived dimension. It fascinates me as an artist, and a sensitive human, how multidimensional and infinite light information and extremely personal or subjective type of graphic communication can manifest. The camera may, for example, output something that doesn't exist on our plane of reality, but shows up in the other dimensions related to light encoding on film, such as orbs. I'm using natural abilities to see embedded images in photography. Going

through this process with a new image, I have a preconception in my mind's eye, that there are visible patterns within any image. The image itself has a subject matter such as trees, Moon rocks, and shapes in nature that we are all familiar with. These shapes and shadows begin to present themselves in different ways to my right brain and bounce back to the logical centers that try to make sense out of what I am seeing. The more creative centers of the brain that make room for dimensional thought, by allowing me to peer into that dimension of an image, makes clearer that which is less obvious than the intended subject matter. The pupil acts as the shutter of the camera, controlling the amount of light information coming through. The Iris or lens observe patterns of light, which are collected by the retina part of my natural camera lens, and is highly tuned, and sensitive to formulating these patterns, or photon light information. The neural pathway of conscious perception of which I am experiencing with these images send the data to the visual cortex, or my camera's computer for final analysis, where other learned perception from media and natural influences affect the final interpretation. The visual cortex part of my brain is hyperactive resulting in photographic memory and thought. I was always very fast with picture puzzles and matching games, for instance, and could make out the deeper meaning of symbols and images with these heightened observation skills. Most creative artistic people have this natural ability, just for some, it is more developed based on other human experiences, which forms each person's perception.

The primary visual cortex sends a large proportion of its connections to the secondary visual cortex (V2), which consists of Brodmann's areas. Though most of the neurons in the secondary visual cortex have properties similar to those of the neurons in the primary visual cortex, many others have the distinctive traits of responding to far more complex shapes.

The analysis of visual stimuli that begins in V1 and V2 continues through two major cortical systems for processing visual information.

The first is the ventral pathway, which extends to the temporal lobe and is thought to be involved in recognizing objects. The second is the dorsal pathway, which projects to the parietal lobe and appears to be essential for locating objects.

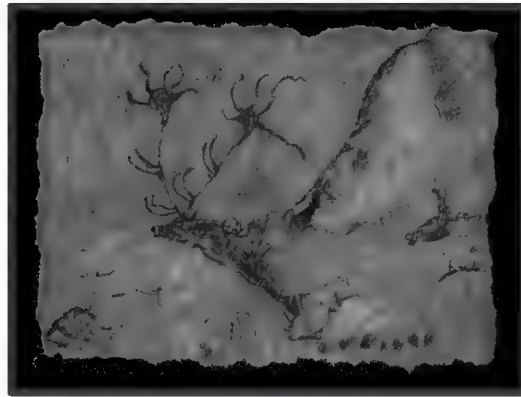
What is fascinating, is this mysterious ability to recognize completely new information without a previous context, and the ability to create our own context within human perception. At birth, we see shapes by following the lines where light and dark meet. I believe this ability is downplayed in later development but is highly active in artists that are quite used to working with, and or sensitive to, shades and tints of light and dark with various shadows between them. This is where the right side and the left side of the brain juggle perception, to attempt to make out shapes previously seen. It is also where new shapes are discovered or compiled from early simple patterns like circles, squares, triangles, and lines. Interpretation of basic color can add visual information - even in a grayscale photograph, because of previous context of tints and shades that closely represent each separate color. The visual cortex can even interpret patterns in the color of a pixel image. This is like picking out the numbers through similarly shaded dots when we test our vision at the optometrist. In this way, we can determine the basic color of shapes.

Anyone can consciously do this to some degree or another, and with practice, and more context in the imagery, it becomes easier. Observation, along with perception is the key. That being said, many will see something different than what is pointed out since individuals have varying degrees of perception that allow each to collect information together, which forms the big picture. Different is welcome within the realm of symbolic possibilities, just as words mean different things to different people. Patricio Bustamante points out that ancient “cave art starts with what is known as pareidolia,” where someone looks at a naturally occurring form and sees the image of something else entirely. Finding pictures in clouds is probably the

best-known example of this, though perhaps finding them in rocks is the oldest example we will ever find. I know from experience as an artist, that it is more than coincidence. I call it graphic communication because the art is already there.

It is usually themed as nature speaks to the artist, to reveal it from the rock, cloud, or from the image as a viable subject for their work. An example of this theme concept would be the cave paintings discussed earlier.

These are all animals in that part of the cave. In the image, notice the natural swirl-jagged pattern in the area of the antlers, and the way the rock protrudes in the back and shoulders of the elk. We can see how the ancient artist followed the lines of shadows caused by these protrusions in the rocks, as well as, the antler pattern suggested by the jagged rocks. This is how this particular stone spoke to the artist, in what I would say is a spiritual, dimensional way, called Hierophany. The binary system used to digitize these images is the basis of all projections manifested in that context, as ones and zeros. The universal level projects two suns, and a mirror to all planets, and all galaxies. The Binary system is simply an observance of our reality. It is the basis for interpreting nature through primitive 3D computations, that the human mind can understand, from everyday learned context. In that way, it is an extraterrestrial technology. The morphogenic field fills the gaps by interpreting the unknown with a storybook, in the form of transforming recognizable shapes. It is somewhat odd to think that we may have invented those shapes from our understanding of nature, though that is part of co-creation at this time - like some of those shapes that make up language, we call letters, and archetypes which tells our 3rd eye that we just saw a lion, an eagle, a dog etc... These are the things that make up our ideas of the major constellations, have given us our gods in religion, subject matter for art, and our symbolism in politics.



Science can not explain what has been found, nor interpret the frequencies received, because what has been received was in the form of artistic expression and communications from space. Skeptics continue to call this phenomena pareidolia. This isn't exactly the case, nor does this non-responsive word dismiss anything having to do with communication with E.T. The government knows about these image frequencies, and the government also knows this is the way some E.T.s communicate. Our world lends zero credibility to the artist that can read every bit of these images like a good comic. The military is not interested in actual communication that

doesn't involve fictitious “**Contact**”* type schematics for “*Haden Industries*” to build or militarize. The communications are peaceful, loving, and a form of shared creativity and some of us are actually listening to these images, that came from the real “*WOW*” signal...

Image Stephen Thompson

Human Diversity and Nordics

Scientific bias is crying out to find a missing link to prove some kind of scientific dogma, but the Intervention theory has more credence, that we came to Earth in waves from space and mated, as well as the thought that there may be no missing link because we never changed. Different Humanoid types came here from space. There is no Earth based explanation for this that makes any sense. I believe everything we have done as a space family had to do more with survival. Mating to adopt preferable features to sustain life on Earth, as we have probably done on other planets. Living underground or in caves would be natural coming to a new world, and not knowing how the environment and life will react to us. I believe all humanoids



are the same in spirit but surviving in a third dimensional environment requires adaptation and diversity. Throwing in the environmental factor to develop an immune system. It's clear that was also a natural process. I imagine everything on Earth would try to utilize the new comers as a resource and constantly attack us, just like any other planet we adapted to. We naturally see these reoccurring ancient traits in modern humans. Seems to be a common trait among space faring species :) Would the sun ever change this? probably not. There would have to be genetic interference. We should be talking about no color at all regarding our origins. One thing we all have in common is that Albinism can be found in all species. Reptiles, Mammals, Insects, and Fish. The original color of all species may very well be the absence of color. Melanin is produced by the oxidation of the amino acid tyrosine, followed by polymerization. Which has nothing to do with our origins since this is an environmental reaction due to oxidization.



Nastya Kiki Zhidkova

Entities of a Universal Mind



***Contact**, (the Motion Picture), 1997 Warner Bros., South Side Amusement Company, Robert Zemeckis, starring: Jodi Foster, Matthew McConaughey, James Woods, John Hurt, Tom Skerritt and Angela Bassett. rated: PG. Running time: 150 mins.

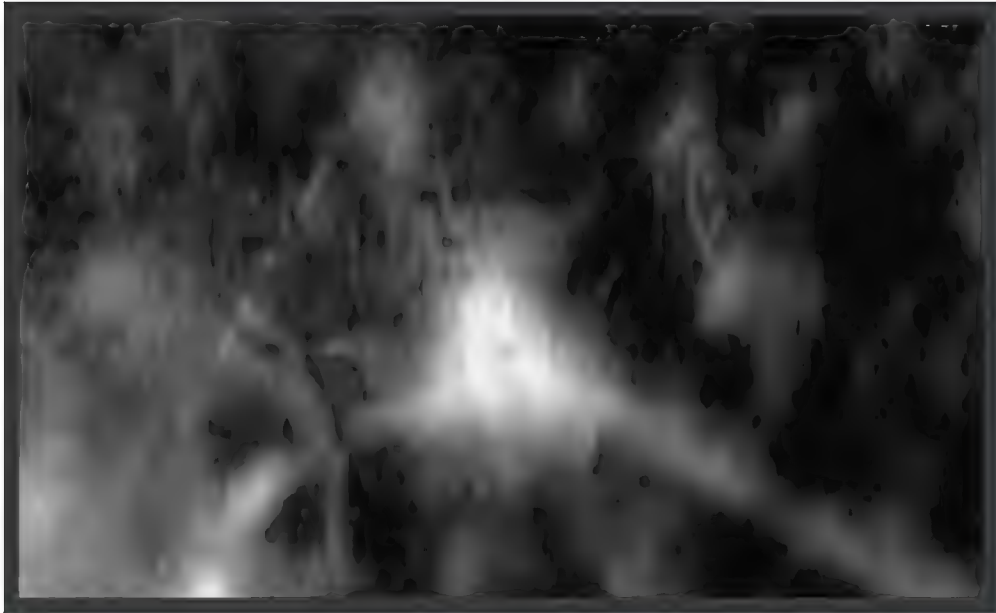
In the movie, Earth receives an alien message through SETI. The U.S. attempts to follow the instructions the aliens sent to build a machine that will enable human contact with the aliens. The U.S. attempt fails due to the sabotage of a religious fanatic. *Hadden Industries* is the multi-billion dollar corporation that has teamed with world governments to produce a secret second building of the

machine, which enables the U.S. to continue its contact efforts. It is all done under military control and the scrutiny of world leaders.

I want to remain conscious, even if it means to awaken daily with new insight - that the truth as I understand it may become false due to new discoveries. I am writing this book in a philosophical form because it is appropriate to say that it is not a claim to mainstream science, but caters to discovery and an old version of the hypothesis rather than the status quo. I hope that this book is received well by those who feel the same. The subjects in this book are obscure or esoteric in nature, but it is in my personal interest to uncover some of this occult knowledge for the future.

I am not concerned with matters of credibility, those things are for each individual to decide. No matter what belief system my audience may have, it is my sincere hope that doors will open - especially for the closed mind. This is my human experience and is not a white paper, term paper, or science paper. Much of what is in this manuscript is what I feel about this ongoing, reoccurring subject. In my human interaction, there are many unexplained and esoteric instances of lost time, albeit I have learned that time is not relevant in E.T. worlds or dimensions. Manly P. Hall and Edgar Casey suggest that we came from a version of Atlantis, and I agree, but I think there is more to our history. We, as a race, may have early beginnings in space - whether it be the space in front of us, space we can't see or even outer space. I have learned that we live in a complexity, that makes all of those things true. The embedded images found in Lunar photography have taught me that the word Atlantis was not a Greek word, but actually derived from the word Atlantide. It was given the bias of ancient Athens being allegorical of their specific origins from the Danube River Valley, near the mouth, close to the coastline of the Black Sea. This is exactly where I think Plato's Atlantis was a coastal civilization. Aside from that, it is a fact that Atlantide is also a reference to the Daughter of Atlas, one of the Athenian gods of that age. Strange but true, these concepts were shown to me in embedded

imagery from the Moon. It is also nice to note that the world view during Plato's time (and Herodotus' from where the Atlantis story comes), was a world involving Europe, parts of Africa, Macedonia, Persia and most of Hyperborea, surrounded by a great river, as the Athenians had not yet discovered any large oceans.



Entities abound, in a kaleidoscope of faces in the cloudy Lunar dimension.

Creatures of change, in the changeling sea. Themed shapes, and clear Animorphs melting into the other, like the dreamscape of the creative right mind. Blended into real, and archetypal mysticism, these entities want to be known in time. To be pulled from the either

sphere, into a 4th-dimensional reality of time, where they seem trapped until seen by a being of a 3D world. A Virgo boy to touch the stone, to see the shape of misunderstanding, and make sense out of its creation. The whirlpool of feminine energy in the shapes of spears, and swirls building upon a time brush, to show us deeper meaning within the patterns of the spirit. Extraterrestrial conciseness makes up for the lack of knowing, and builds a language with fluid pictures of time. The archetype becomes real, within the construct of a desperate hope. Looking deeper past the hope, we can begin to see the void, a clearing of consciousness that reveals the beginning of a new age in the stars. Our history, "The History" becomes known, and the petition of one reality becomes blurred where the universe finally becomes real, not just a mystery of a closed world. We become entities of a universal mind.

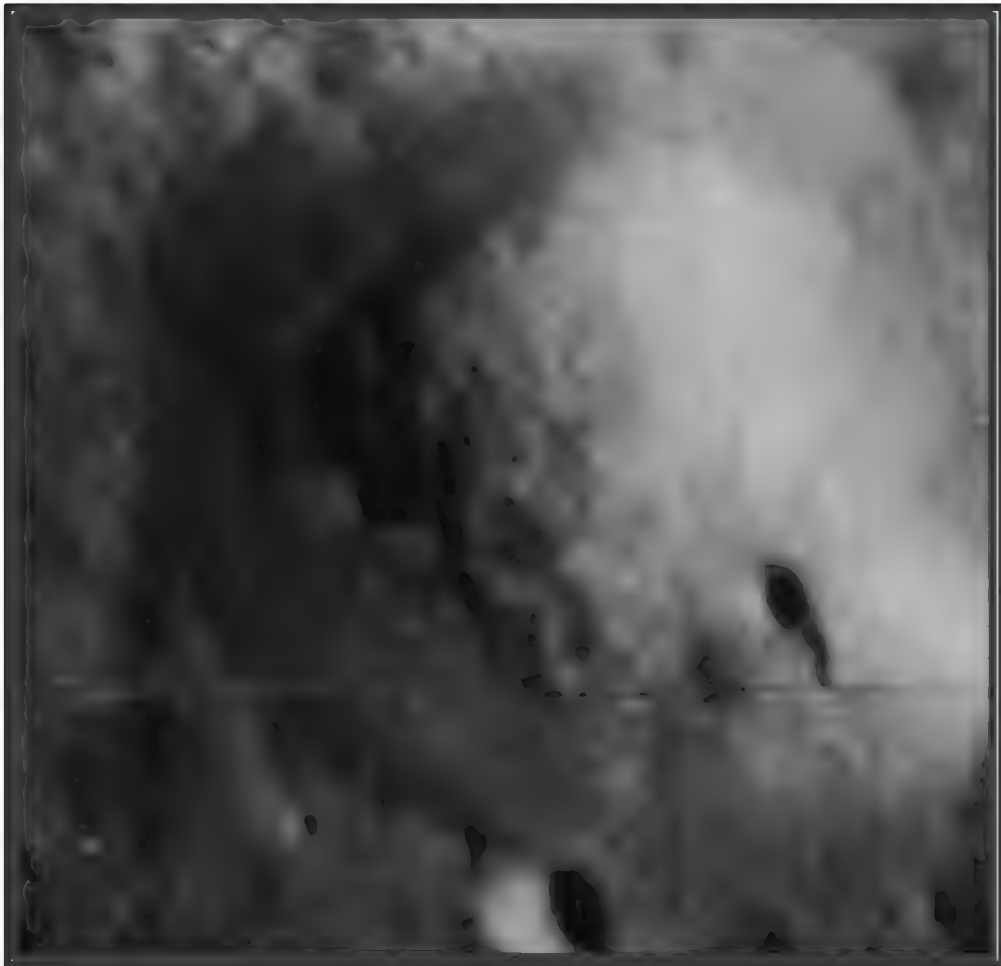
In an attempt to understand the world around us independently rather than just believing what we are told, mainstream psychology has come up with some possible explanations for anyone who sees something different.

Pareidolia is a psychological phenomenon involving a stimulus (an image or a sound) wherein the mind perceives a familiar pattern of something where none actually exists. This term was invented for the sole purpose of discrediting Richard C. Hoagland's, "Face on Mars" in the early 80's. Common examples are perceived images of animals, faces, or objects in cloud formations, the "man in the Moon", the "Moon rabbit", and hidden messages within recorded music played in reverse or at higher, or lower-than-normal speeds.

Apophenia is the perception of patterns within random data. Combined **apophenia** and **hierophany** (manifestation of the sacred), graphic communication may have helped ancient societies organize chaos and make the world intelligible.

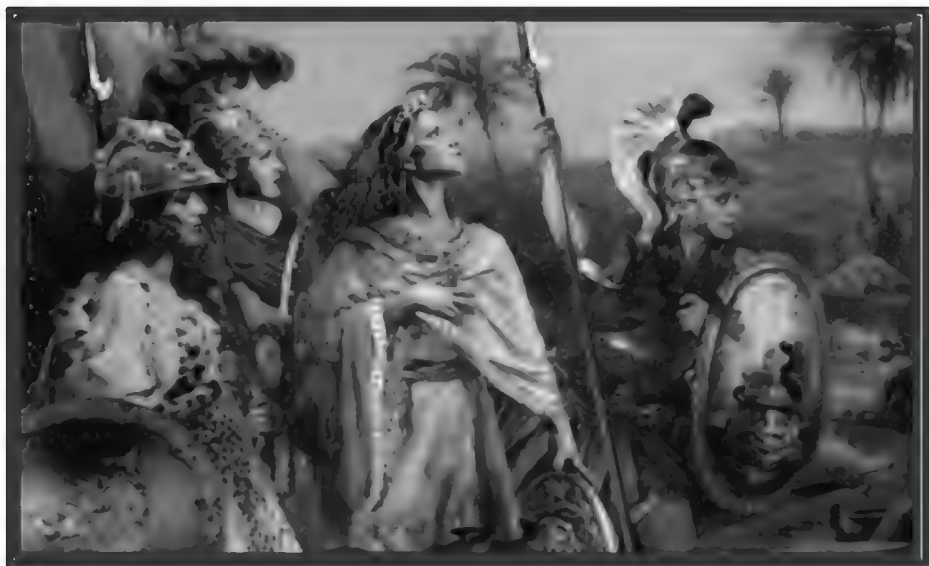
It seems those who attempt to steer our perception away from personal truth, do not want us to know that this is a form of communication similar to telepathy only visual. Yet the government knew there was something to it all, so experiments began.

On the contrary, **prosopagnosia** is a brain disorder that renders those that have it, completely unable to recognize faces when they see them. According to some medical studies, as much as 2.5% of the human population may suffer from this disorder.



When describing the beauty of our origins, there is no language greater than the sigils used by the ancients, shared across the spirit

realm, which at one time all people across the globe spoke. They became the fairy languages of a Slavic nature, which described the feminine aspect of creation and showed appreciation for what really mattered to them. Their spirits transcend into the morphogenetic realms of our spirits today, so that no matter how corrupt men try to spin our origins, our hearts will forever know the truth. The languages of Thoth, Assemelea, Altazar and many other great teachers spoke to the unborn, so that they would be born into the future, knowing the truth before they even step into a Roman line. The anglo-angelic born from space would come again to teach us these spirit languages of our Lunar roots and about where we are in space. Once again we will learn that we are but one being - called Gaia. Wars are never fought for the sake of men. We treat each other as if we are separate, and nothing could be farther from the truth. We are one with space-time, one with our ancestors, and an amalgamation of what we once were - future kings and queens of a kingdom without a thrown. The commonality of our ancient sigils is no coincidence. It is the language of Earth. A couple of things that have devastated our actual history, leaving us with the crappy notions of today, are some of the Ancient Alien and Darwinian theories. Both have an incredibly hierarchical sense to them. In actuality, it goes much farther back than most realize. Those in control try to make us believe that our ancients were cavemen, primitive or barbarian, in some dark age, which was a period in history after we had survived cataclysms and wars. Going back to the ice age, we find that there was incredible wealth. People had finer clothes than we do today, and the building techniques were far superior. We see the ruins, but those ruins were once brand new and shining on the horizon. It was what myth and legends were made of, and tales are all true. Those who wanted control took our roots, and the pride of our tribes, and flushed them down the toilet. They gave us new names and tried to make us forget the truth. Controlling factions failed.



Stanford CIA Experiments 1972 - 1985

Thanks to the Clinton era Freedom of Information Act (FOIA), in the summer of 1995, the CIA declassified documents which revealed their true sponsorship in the 1970's of a program at Stanford Research Institute at Menlo Park, CA, to determine whether or not remote viewing would be useful for their spy program. At this time the CIA began to disclose to the public two decades of their involvement with the intelligence community in the investigation of so-called parapsychological (or psi) phenomena. Presented here by Harold Puthoff, Founder and first Director (1972 - 1985), is the early history of the program which included the discussion of some of the first, now declassified, results that drove the initial interest.

Source: <http://www.irva.org/library/pdfs/puthoff2001cia.pdf>

The Director of these programs writes;

“Regardless of one's prior position, however, an impassioned observer cannot help but attest to the following fact. Despite the ambiguities inherent in the type of exploration covered in these programs, the integrated results appear to provide unequivocal evidence of a human capacity to access events remote in space and time, however falteringly, by some cognitive process not yet understood. My years of involvement as a research manager in these programs have left me with the conviction that this fact must be taken into account in any attempt to develop an unbiased picture of the structure of reality.”

~ Ed May ~

Ingo Swann later concluded that the experiments in remote viewing and precognition were all about human perception in our underlying reality.

EM mind control machines were championed at Stanford University by Dr. Karl Pribram, director of the Neuropsychology Research Laboratory. Considering his work, Dr. Pribram deduced:

"I certainly could educate a child by putting an an electrode in the lateral hypothalamus and then selecting the situations at which I stimulate it. In this was I can grossly change his behavior."

Psychology Today feted Pribram as "The Magellan of Brain Science."

He obtained his B.S. and M.D. Degrees at the University of Chicago, and at Stanford University studied how the brain processes and stores sensory imagery. He is credited with discovering that mental imaging bears a close resemblance to hologram projection (the basis for

transmitting

images to the craniums of test subjects under the misnomer of

"remote viewing." Dr. Pribram later added:

"back in the early '70s, I did work at SRI with Harold Puthoff and Russell Targ and Uri Geller, and I was invited to brief the CIA on our results. George Bush was head of the CIA at that time. Subsequently, a great deal of psychic work was done by CIA, and very successfully because the Soviets were doing it at that time as well -- very successfully."

"...relationship that exists in nature, it's responsible for our inner experience.... It involves the zero-point field, quantum physics, mystical experience, para-psychological functioning...." The ubiquitous "aliens," he insists, are at the heart of the federal UFO cover-up, visitors from a civilization "a few million, or even a few billion years older than we are."

~ Edgar Mitchell, Apollo 14 Astronaut. ~

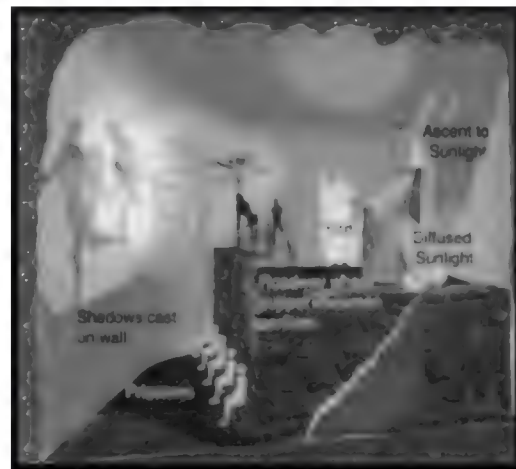
The turbulence of Psychological trauma is no different than what the Astronauts experienced on their way to the upper atmosphere. Both will find a profound truth, that we are not alone. It is time for the military to cease experimentation on human subjects, but rather work with us (nature), to defeat the creation of their demons.

Plato's Cave

Even as your reading this, the ideas of this will reflect in the morphogenic field and present themselves in mainstream media. It is one of the major concepts of television programming of the human mind, from mental immersion into the media to realizing that it isn't real, to trying to explain the manipulation to others who believe it. The following is a summery of Plato's Cave, in which Plato has Socrates present Glaucon, Plato's brother, with an allegory, since Socrates is Glaucon's mentor.

Imprisonment in the cave

Socrates begins by asking Glaucon to imagine a cave where people have been imprisoned from childhood. These prisoners are chained so that their legs and necks are fixed, forcing them to gaze at the wall in front of them and not look around at the cave, each other, or themselves. Behind the prisoners is a fire, and between the fire and the prisoners is a raised walkway with a low wall behind it, which people walk carrying objects or puppets "of men and other living things". The people walk behind the wall so their bodies do not cast shadows for the prisoners to see, but the objects they carry do ("just as puppet showmen have screens in front of them from which they work their puppets". The prisoners cannot see any of this behind them and are only able to see the shadows cast upon the cave wall in front of them. The sounds of the people talking echo off the shadowed wall and the prisoners falsely believe these sounds come from the shadows.



Drawing: *Plato's Allegory of the Cave* by Markus Maurer.

Controlling perception; Socrates suggests that the shadows constitute reality for the prisoners because they have never seen anything else; they do not realize that what they see are shadows of objects in front of a fire, much less that these objects are inspired by real living things outside the cave. Departure from the cave.

Sun, and the Analogy of the Divided Line

Plato then supposes that one prisoner is freed, being forced to turn and see the fire. The light would hurt his eyes and make it hard for him to see the objects that are casting the shadows. If he is told that what he saw before was not real, but instead only shadows of the objects he is now struggling to see, he would not believe it. In his pain, Plato continues, the freed prisoner would turn away and run back to what he can see and is accustomed to, that is the shadows of the carried objects. He writes "...it would hurt his eyes, and he would escape by turning away to the things which he was able to look at, and these he would believe to be clearer than what was being shown to him."

Plato continues: "suppose...that someone should drag him...by force, up the rough ascent, the steep way up, and never stop until he could drag him out into the light of the sun." The prisoner would be angry and in pain, and this would only worsen when the radiant light of the sun overwhelms his eyes and blinds him. The sunlight is representative of the new reality and knowledge that the freed prisoner is experiencing.

Slowly, his eyes adjust to the light of the sun. First, he can only see shadows. Gradually he can see the reflections of people and things in water and then later see the people and things themselves. Eventually, he is able to look at the stars and the moon at night until finally, he can look upon the sun itself. Only after he can look straight at the sun "is he able to reason about it" and what it is.

Return to the cave

Plato continues, saying that the freed prisoner would think that the real world was superior to the world he experienced in the cave; "he would bless himself for the change, and pity [the other prisoners]" and would want to bring his fellow cave dwellers out of the cave and into the sunlight. The returning prisoner, whose eyes have become acclimated to the light of the sun, would be blind when he re-enters the cave, just as he was when he was first exposed to the sun. The prisoners, according to Socrates, would infer from the returning man's blindness that the journey out of the cave had harmed him and that they should not undertake a similar journey. Socrates concludes that the prisoners, if they were able, would therefore, reach out and kill anyone who attempted to drag them out of the cave.

There is no question that trauma accompanied by sensory deprivation will cause one to hallucinate, or see things that are not there (not there, from the perspective of one who can't see), but there is the question of communication. If someone sees more than what they are supposed to in an image, would we comfortably say they are just nuts, praise their creativity, or perhaps ask what it means?

In the next picture, how many figures do you see? Is there a theme on different levels? If one was asked to write a story based on the scene could you write one? I would assert that the things seen in images are a form of communication, not an ink blot test.



Apollo 15 image AS15-82-1108MR old version before the LOIMP retouched it.

Bret C. Sheppard

Remote Sensing Ingo Swann 2017

When I began writing this book Ingo was still with us in this world and has since passed on. I miss people like Ingo Swann and I never met him, because I have the answers to some of his questions. Of course where he is, he has the answers to some of my questions. We are beyond why. When one believes so in consciousness then death becomes irrelevant to the one that passes through the vale, or one that becomes a part of our underlying reality.

I did a personal remote viewing session using Ingo Swann as the target and his techniques for posterity, and here were my results.



The place I saw after doing research on my results were from Fort Mead.



across
 looks
 3000 ft. high
 sketch



textures greenish white, sandy
 colors yellow, white, gold
 smells like country

tastes salty, bitter

temperatures moderate, cool

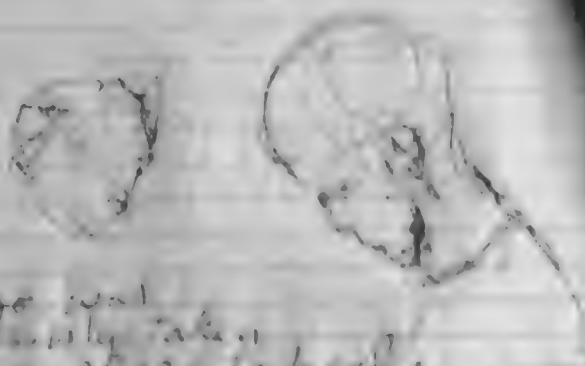
sounds waterfalls, coffee, nature
 many voices, birds, etc.

dimensions 4 or 5 miles
 feeling (sensation)
 sketch

sketch
 archetype



resting in a very healthy



large and
pleasantly taken
to a place to be held.

The reason we can't feel him
in the dead zone is
~~that~~ in situations involving
that he want you. Something
he is still with us. It's
not at all like he was
up in the air. I don't know
what else he is doing.

Though I had no personal prior knowledge, I saw this place. Comparison of drawings from remote sensing Ingo Swann with an actual place I knew nothing about. Fort Mead unit. Fort Meade is home to all five branches of the military service — Army, ... transferred from Baltimore the command over Army units. The StarGate Project was the code name for a secret U.S. Army unit established in 1978 at Fort Meade. It is the very place Remote viewing work was conceived and Ingo had been a big part of that. I don't know what this means, but one thing is sure, I connected with this place easily. The remote sensing session took less than ten minutes, and was my first time. I did not get the feeling Ingo Swann was gone, but rather doing a continuation of work he started. My gut feeling was that they had either cured him of what he had, or cloned him and let the clone die. Maybe I just don't want to let him go, but I believe my perception of this is extremely valid, considering the circumstances of this underlying reality.

Ingo Swann (1933-2013)

Ingo Swann

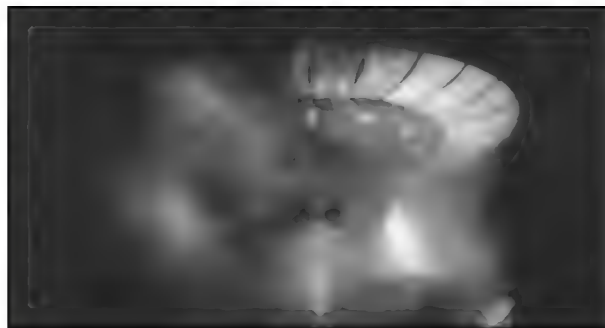
Psychic, artist, & author, the Father of modern Remote Viewing, an SRI subcontracted intuitive from 1971 – 1986 and creator of Controlled Remote Viewing (CRV) now known as Remote Sensing.



Since 1970, Ingo Swann has worked with over 38 researchers in the fields of parapsychology and cognitive perception, with an additional 14 projects governed by non-disclosure agreements. His early 1970-1972 work with parapsychology researchers, based in New York, produced results that attracted international attention and

acclaim. By 1973, with thousands of experimental trials counted up, he was broadly noted as parapsychology's most tested "guinea-pig." However, he is best known for his long-term association with Dr. H.E. Puthoff at Stanford Research Institute (SRI). This work (between 1972 and 1988 in the field of remote viewing) achieved high luminosity because of sponsorship by U.S. intelligence and military agencies. Through these years, hundreds of thousands of experimental trials contributed to the increase of knowledge that had not been attained elsewhere.

Ingo Swann told the incredible tale of his experience in his book, **Penetration**, in which he explained about the secret rendezvous he had with the black ops guys. He and the guys, viewed a UFO out in an undisclosed forested area. This story coincides with what CMDR. Graham Betrum,



U.S. Navy, said about top remote viewers who gave him this image of the incident, of which he described as a Pleiadian ship. These are same type of Nordic looking E.T.s that President Eisenhower met and negotiated with, as he was taken to the base on the back side of the Moon. These negotiations didn't pan out, because these E.T.s wanted peace and demilitarization on Earth. It was said, that he signed a treaty with the Greys instead because they offered technologies, for our weapons advancement, in exchange for 200,000 or so some odd abductions, for the E.T.s biological purposes.

After retirement in 1989, from such big-time research, Swann continued intermittent work with advanced researchers in the fields of multi-dimensional mental imagery, perception, and refined brainwave studies. Swann's 32 years of work is unified by four principal factors.

His original and continuing focus was not on parapsychology models alone, but included the larger fields of extraordinary awareness and perception faculties. He understands these faculties to be naturally existing and always available within the human species - and which, at the species bio-mind level, transcend cultural, and societal boundaries.

He was an advocate of a much-needed multidisciplinary approach to problems of human awareness thresholds, and the delicate mental expertise that can be discovered about them. He has basically viewed the phenomena of clairvoyance, telepathy, psychokinesis, and remote sensing from the overall and bigger humankind level, rather than from the smaller personal, individual, or socio-specializing levels. Since faculties for expanded awareness and perception exist as a full part of the human bio-mind at the species level, he has always considered it necessary to research, discover, and remedy social and cultural factors, that prevent the nurturing and development the human individual.

All of these factors were incorporated into the fifteen-year research project at Stanford Research Institute and helped produce development of various important, but hitherto unknown aspects of remote sensing. The project also researched, and leaned heavily on hundreds of published papers, and information drawn from scientific sources, outside the boundaries of parapsychology focus.

In a socio-cultural sense, Swann's overall 30-odd years of work roughly covers two periods of mainstream intolerance-tolerance ratios. Always, and only working with accredited scientists, his work between 1970-1985 took place within a long-established milieu of extreme scientific and mainstream intolerance to human faculties of expanded and refined perception. Ingo Swann was part of a group of 500 scientists and researchers who made the entire program possible.

During 1974 -1979, a special interest in utilizing audio-visual methods for presenting psychical and consciousness phenomena,

including artistic expression produced five slide shows in association with J. Turchuck: *Cosmic Art*.

The remote viewing probes of H. Sherman and I. Swann of the planets Jupiter and Mercury. The beauties of Kirlian and laser light photography demonstrating mental interference patterns. Parapsychology in art. *Death - A Concept Reborn; clinical death and recovery experiences*.

“In this way, I now imagined myself to be a lean, mean, fighting machine -- one that would work for the psychic powers of our SPECIES.

And it was such a creature that certain people in the future found themselves encountering very much to their surprise.”

~ Ingo Swann ~

As one who offers a diverse array of ideas on parapsychology and ‘new age’ physics, Dan Winter has worked in the field for many years and gives a rival perspective to Zechariah Sitchin’s history of the cosmos theories. When considering his experiences with the work Swann and SRI were conducting in collusion with the CIA, Winter gives the following explanation:

"What I believe SRI is interested in is finding people that have cognition of a time before (Deja vu) or of a future time (Precognition). They use these subjective images to test that. they are looking for spiritual time jumpers, for instance; An employee of NASA analyses an image and stumbles upon this very thing colors it the same to highlight the objects and shows it to the staff. They then take the image and show it to people in the future and ask how it makes them feel or what they see in it. They being esoteric are looking for the same spirit that first perceived the image back in the 60's but in another embodiment in the 80's. They may be looking for someone who can tell

them the future directly or indirectly through images. This study of

precognition led to remote viewing.”

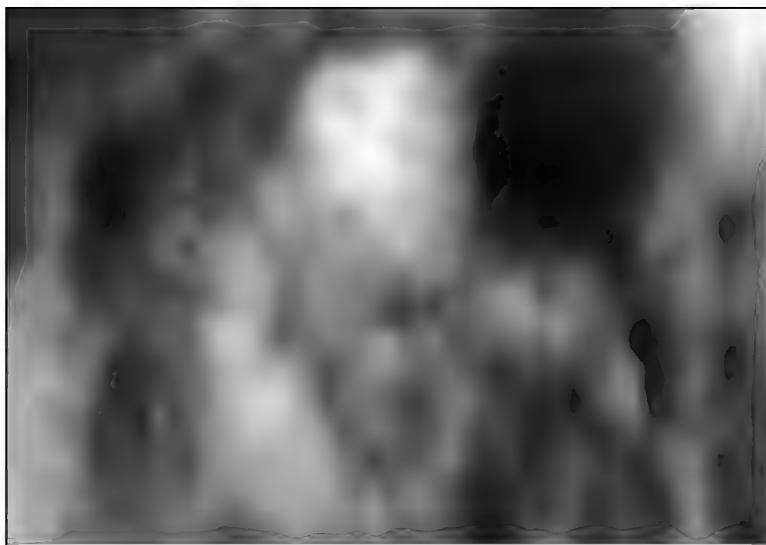
- Dan Winter -

In 1982 I saw images similar to the J. Turchuck slide shows from the cognition perception experiments Ingo Swann participated in. The images were shown to me by Xemenia Zurita from Stanford Research Institute even though she won't recall any of it, due to the programs secrecy at the time. My art instructor Mr. Arthur Mikrut of T. F. South in Lansing, Illinois, who witnessed this event, also conveniently, does not recall. I find it odd that my two art teachers, as well as the guest speaker that day claim not to remember. All three, stated, “I do not recall.” I more than recall this event. I find it imperative and necessary to tell my story.

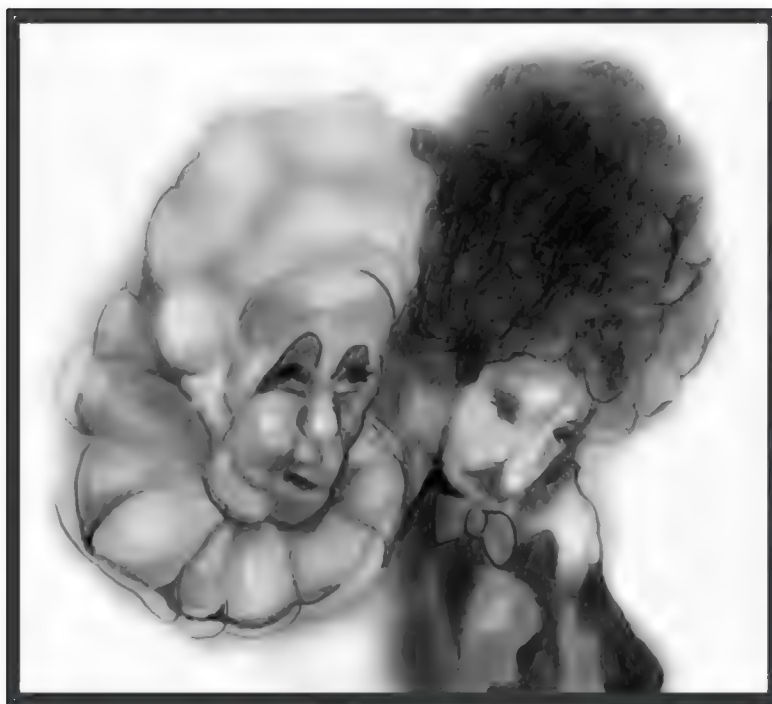
The images reflect the mirror, triggering constructs of information for which the construct is designed morphogenically to represent the memory of an individual, to spark dreams and open the doors of truth within one's self. Individual perception is a key that acts as a portal to trigger perception in others. The collective information from the stream of thought becomes a recognized sigil of the collective, but the underlying information of the sigil has a specific job to do for that particular individual. These portals that one passes through, in waves of information, are comfortable to all aspects of a being. A portal's specific underlying information is an important part of a collective understanding of not just nature in general, but the specific information from nature that one needs to survive the myriad of morphing complexity and passing truths into the illusory world that was meant to be understood at a specific moment, so that a natural time-line, or pathway, would be on track, whether it be a destructive one, in chaos, or the birth of a new life. Information is the vehicle in which we travel, and that stream of information is, by itself, for that purpose only. It is the arrival of the individual information from dimensional space through the iron portals of Earth that becomes the natural human extraterrestrial.

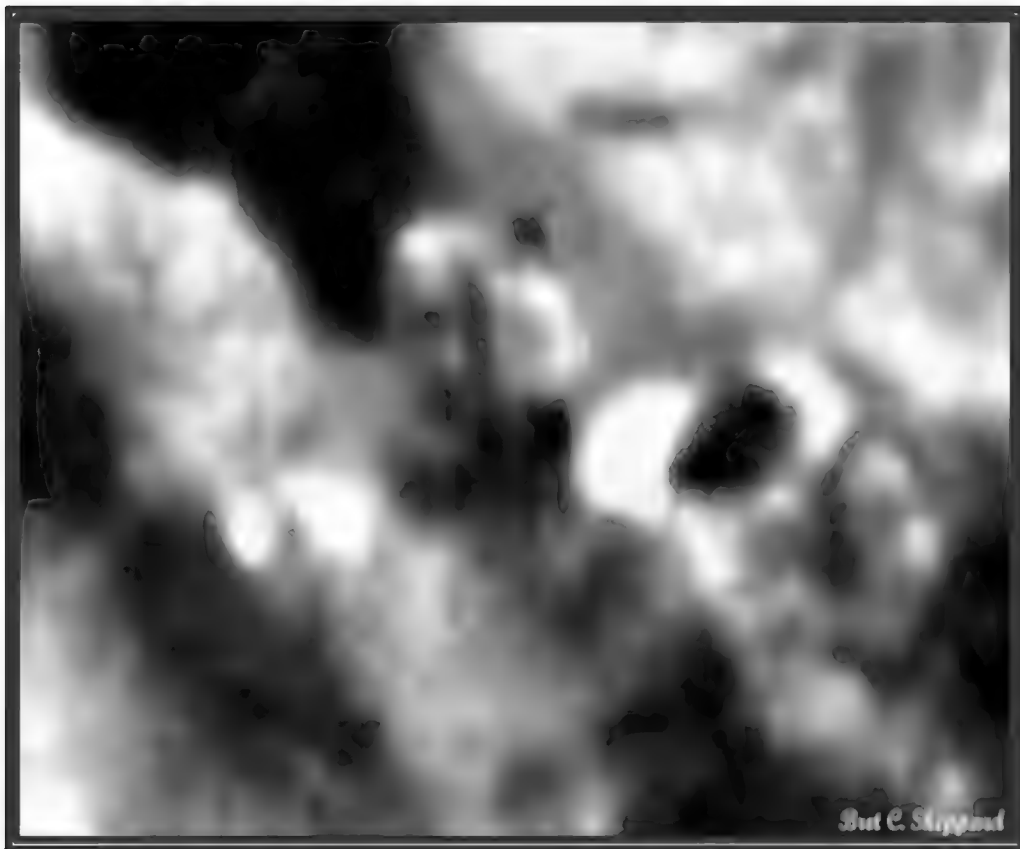


Perception of Shorty Crater Rubble



Clowns embedded in a Lunar Orbiter image





Appears to be a giant woman dressed in vintage clothing, standing on the Moon, and gazing out over Sinus Medi.

Our Early Origins in Lunar Orbiter 1 image 1197_med

Lunar Orbiter 1 Artistic Image Study

Bret C. Sheppard

I hope that someday the world can see,
what this dimension has shown to me.
Another world from the deep black sea,
a chartered course from an ancient bee,
and the honey from our history.

The art depicted in this chapter is from some of the embedded images found in one single themed Lunar Orbiter image. I don't expect people to see what I see, but regardless, I am sharing as an artist. The history is relevant to what I am seeing in the embedded images of the Moon. Before seeing these, I knew little about Greek mythology.

Hierophany

A hierophany is a manifestation of the sacred. The word is a formation of the Greek adjective hieros (sacred/holy) and the verb phainein (to reveal / to bring to light).

In the hierophanies recorded in myth, the sacred appears in the form of ideal models (the actions and commandments of gods, heroes, etc.). By manifesting itself as an ideal model, the sacred gives the world value, direction, and purpose: "The manifestation of the sacred, onto logically founds the world". According to this view, all things need to imitate or conform to the sacred models established by hierophanies, in order to have true reality: to traditional man, things "acquire their reality, their identity, only to the extent of their participation in a transcendent reality".

The images tell a story like a comic book, about the wave of humans referred to as the ancient Greeks, although this is inaccurate because the ancient Greeks are from Romania along the Danube River heading out into the Black Sea. These ancient people were part of the great Pelagian Empire, long before the Sumerian civilization existed during the Hyperborean Age of enlightenment going all the way back to the so-called Vinca culture.... The term Vinca and Phoenician is a blanket term for all sea people originating in the Black Sea area and the Caucus Mountains. These people, of course, DID NOT CALL THEMSELVES VINCA OR PHOENICIANS. They were comprised of the Hyperborean tribe families of these areas. In a similar manner, Vikings did not refer to themselves as Vikings, and the Pictish people were from the Cruithne tribe in Scotland related to their Hyperborean Albanian\Illyrian ancestors, from a place called Alba, endearing to White Island or Luce Island also called "Snake Island" in the Black Sea. I'm sure that some of these terms and nicknames had a propagandized agenda. Human perception has been, and still is, manipulated throughout history, by changing names. This is similar to St. Patrick's ability to drive all the snakes out of Ireland, even though there were never any actual snakes on the island - just an example of how public perception has been manipulated in historical media.

What is ultimately interesting about a test subject that figured out the maze, is the realization that they were teaching the mouse how to build his own maze. Applied to the context of belief systems and realities, it is the segway to a new maze or a new reality basis of an actualism of a shared reality. Demons, angels, and aliens have been put into the same category, and for good reason, These supernatural beings are all the same as experienced by humans in the sense that they are of belief systems. Although, this can get more complex. There are people that have experienced some or all of these things in our 3D world. The basis for the cognition experiment was to bridge this reality of the lie that these things are mythical or not real with the fact that it is impossible to hide the defined reality of human

experience. A human experience is just that. The experience is proof for that individual, one individual at a time, experiencing for themselves what was previously perceived as unbelievable. There are still government agents or agencies that would rather the majority think these experiences isolated incidences, being just illusions requiring a belief system to even consider them. Those who experience these things for themselves could never again scrape the innocence out of their reality. It is more likely that the thing people have a hard time proving, really did happen to them in some fashion or another - given the amount of experimentation done on the population. I can say without any doubt that what I experienced was real and I have thousands of embedded images to validate that fact to myself.

These long lost gods and goddesses who tell their stories in NASA's Lunar images, are our ancestors. They were mythologized, some by the enemy to make the kings of other nations appear as though they conquered powerful enemies - when what they did was attack villages, rape women and kill children. Just as those in power do today. I have an emotional connection to those who have been immortalized in legends and in Moon images. Talking about the truth of their existence feels comforting somehow, even though the part of their legacy that I know most certainly is not all there is. Many of them were just farmers taking care of family and didn't want war, but others came to play god - just as the power hungry do today. A husband and wife treated the other as though each were precious, perhaps like they imagined gods and goddesses would behave. They were taught by the unseen source how to live - before men taught them how to die. When writing about the "Space Race," pun intended, we have to go back to a time when we arrived in waves on Earth, and the latter waves that came to Earth of some old, some new - in all its complexity. We also can look at the fact that among one of these complexities is that we may have been greeted by, what I would call, aboriginal Earthlings, that at the time may not have looked entirely human as we know human to be today. I would contend that Ancient

Alien theories that say these old artifacts represent E.T.s are off base, but rather mysteriously reflect the looks of this aboriginal race. The E.T.s that came here looked more like we do today and less like the depictions in Vincan or Allobroges tribes. This would be the case of the Vincan art. Thus begins the journey from the "Space Race" to our modern space race and the reasons we feel we need to travel to outer space. The truth is we are the E.T.s - once again planning to return to space due to destructive solar cycles.

These simple Pelagian (ancient Dacian/Vincan) beings that may have been met by the so-called gods from space were influenced at least ten thousand years prior to the Sumer civilization which was fairly contemporary in relation. These are the Black Sea-Danube River Valley people that migrated throughout Europe, Macedonia and Turkey eventually settling in the Nile River Valley and the Tigris-Euphrates Rivers conjunctive valley (as well as, Eridu) which was once extremely fertile for growing crops and great for grazing animals some of which are extinct.

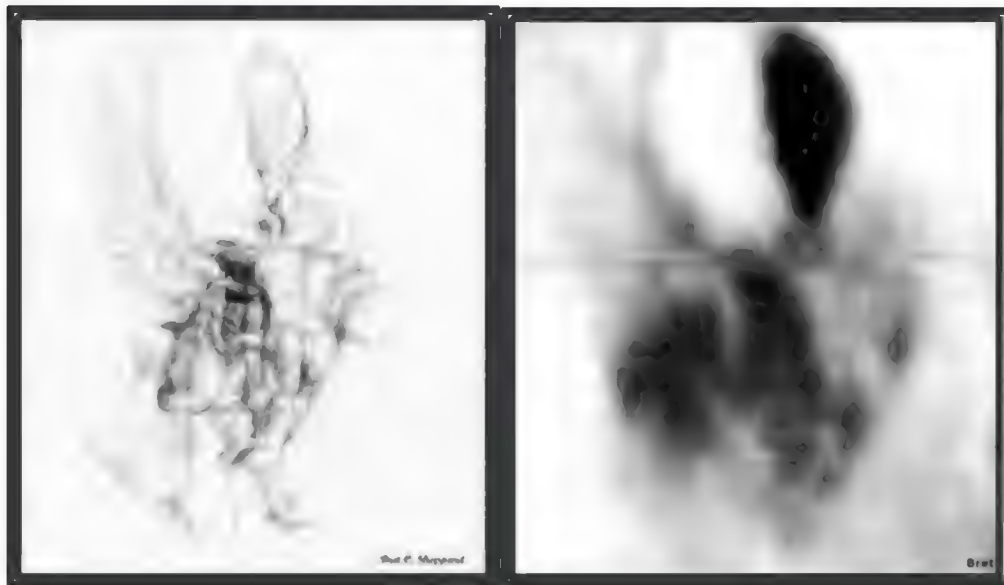
I have drawn many sketches from this Lunar image, but I think it's fascinating that one image can communicate so much. I would contend that an image can show a thousand pictures, and speak a thousand words. After all, words are just images themselves composed of morphogenic letters that can form other images. Images can also be heard as sounds or sounds be seen as images. The human senses are amazing in interpreting these things with our ancient perception. The following are but a few examples of the subject matter attained from this amazing Lunar image.

The imaging study that follows is just a small sample of my artistic interpretation of the original Lunar cuttings. Due to the themed nature of the overall image, I would conclude that pareidolia has little to do with the deliberate placement of the recognizable archetypal subject matter, but on the contrary, paradolia can be used as a tool here to help visualize more within the images. I believe

wholeheartedly that these are extraterrestrial communications on a very intimate level regarding our genetic origins, and I am proud to present this discovery, dedicating this to our genetic memory of the ancient world. I have placed the original Lunar image side by side with the drawing to help the eyes and the right brain interpret them more easily. They are admittedly very difficult to see (like a puzzle picture from the 70's) but it is pleasant when the eye focuses in on them. Many of the subjects are originally photo realistic. I hope all can enjoy this controversial journey into our known universe.

In the following depictions, I will compare my sketch of what I see beside the actual Lunar image. Showing that there is an overall theme embedded in Lunar images.

Daedalus and Icarus “The Lament of Icarus”

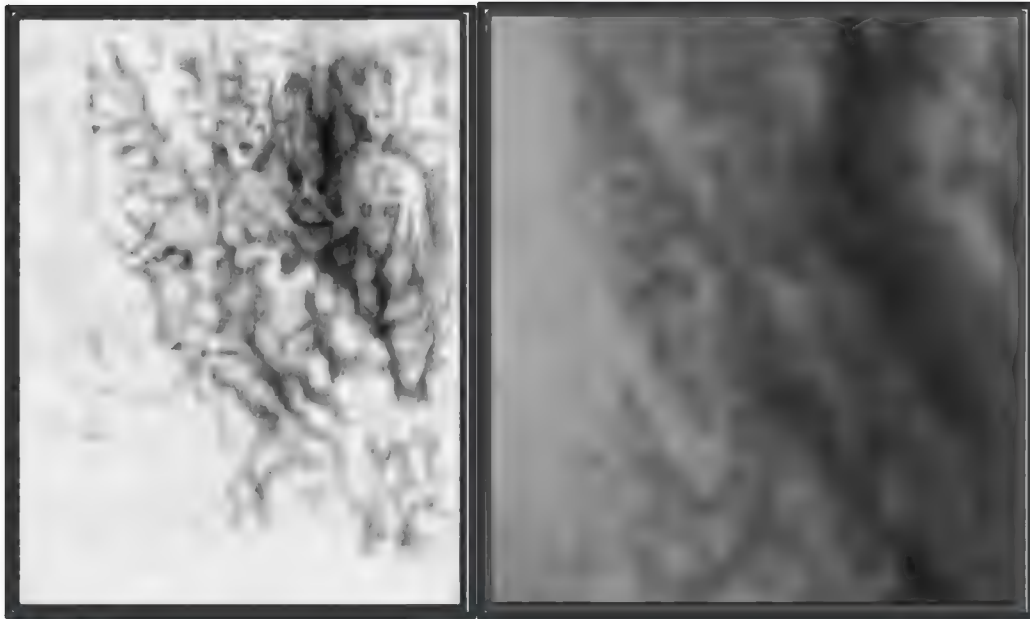


Daedalus, the creator of the Labyrinth. Depicted in this art, Icarus and his father attempt to escape from Crete by means of wings that his father constructed from feathers and wax. Icarus's father warns him, asking that he fly neither too low nor too high, so the sea's dampness

would not clog his wings or the Sun's heat melt them. Icarus ignored his father's instructions not to fly too close to the Sun, whereupon the wax in his wings melted and he fell into the sea. This tragic theme of failure at the hands of overconfidence contains similarities to that of the Pantheon. The image on the right is the inspiration for this drawing and is a direct closeup of Icarus Crater on the farthest side of the Moon. At first, I saw a naked man's backside and then saw the rest of him kneeling down at an altar. I thought at first it was an angel, but wondered why he only had one detached wing. I told my partner, Karen, what I saw as she was visiting, and she said there is only one story in the history of humanity of a man with one detached wing and that's the story of Icarus. She went on to tell me the story because I have never heard it in all my life. I knew little about Greek mythology. I then told her that the image came from Icarus Crater on the far side of the Moon, and something rushed over both of us. I studied the image further and saw that after Daedalus found his son's wing, he began lamenting or grieving because of his son's death from flying too close to the Sun and falling into the ocean. Icarus is watching him while he grieved for him. The expression on his face is with such love for his father who thinks that he is dead, and it grabbed my heart because of how I felt about my father when I was a boy. My mother and father separated when I was young and while living with my mother, I grieved as well for my father who was not there. These photo-realistic Lunar depictions have been very psychoactive for me and cause me to dream of the time for which these images are based. I will eventually make oil or acrylic paintings from my drawings, because what I see is very clear to me, even though the images are quite fuzzy. I see into that dimension with precision and the depictions look like classical paintings to me. After finding this depiction I figured that there must be a pattern, because there usually was with the Lunar Orbiter images that I have studied in the past. They were usually themed, so I began to look for other depictions, and as I found them in this very large Lunar Orbiter image, Karen would tell me what archetype they represented with clarity from ancient pre-Greek myths. Karen and I would reflect on what the

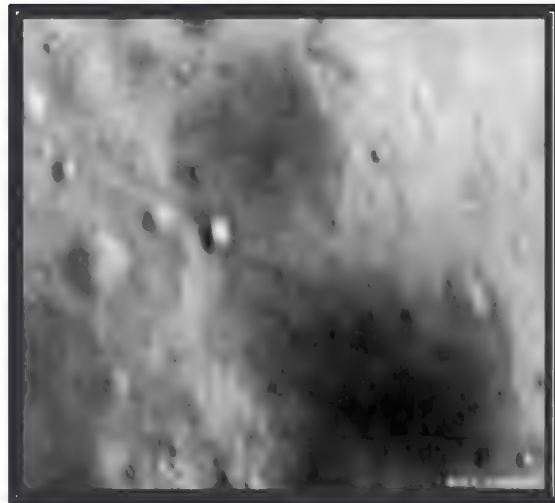
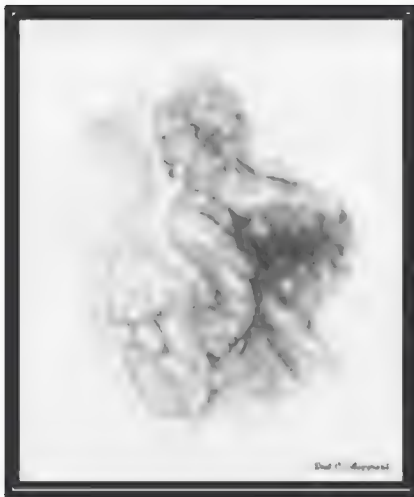
image was saying about that particular time and what kind of garb they were wearing. We began to wonder if these were real people, kings, and queens or something. We were able to find enough real life kings, some with the same names that easily represented the stories and myths. An example of this is Hercules the founder of Troy or Thrace (Tr'ottsie). I think it is important to say that these images have changed the way I think about our ancestry, as I believe they are representations of people who really lived. I have studied the details and the more I look at them the more clues come to me as I reflect on their meaning. It seems to me that a deeper theme of the stories was more like from a patriarchal idea of losing a son, the consequences would be to lose the throne or the name passed down to the next generation, where the matriarchal side of this would just be fears of losing their son. It wasn't easy to come to that conclusion so I looked at the stories with Karen and the next tragic story is yet again, of a father who thinks he had lost his son.

Aegeus



Theseus departed for Crete. Upon his departure, Aegeus told him to put up white sails when returning, if he was successful in killing the Minotaur. However, when Theseus returned, he forgot these instructions. When Aegeus saw the black sails coming into Athens, he jumped into the sea and drowned, mistaken in his belief that his son had been slain. From that day onward, this sea was known as the Aegean Sea. Named for the once great king who gave the ultimate sacrifice, because he thought the future of his kingdom had died with his beloved son. The image on the right is a colorized closeup of the same Lunar image depicting a distraught Aegeus waiting for the return of his son. Again we see the fears our ancient ancestors had concerning the loss of their children, which is exactly the same as we feel today. You can easily see the humanity conveyed in these stories.

Theseus



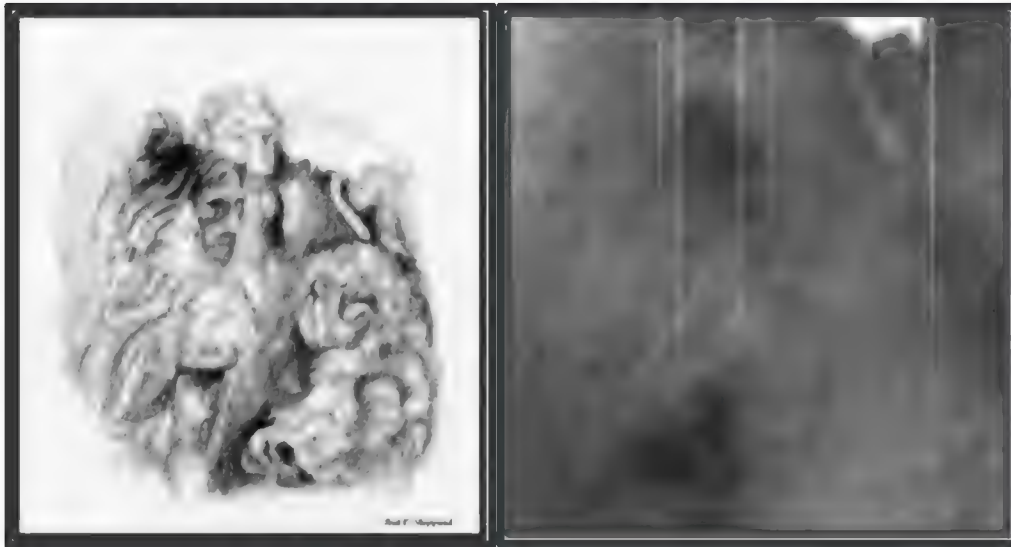
In Troezen, Theseus grew up and became a brave young man. He managed to move the rock and took his father's weapons. His mother

then told him the identity of his father and that he should take the weapons back to him at Athens and be acknowledged. Theseus decided to go to Athens having the choice of going by sea, which was the safe way, or by land, following a dangerous path with thieves and bandits all the way. Young, brave and ambitious, Theseus decided to go to Athens by land. When Theseus arrived, he did not reveal his true identity. He was welcomed by Aegeus, who was suspicious about the stranger who came to Athens. Medea tried to have Theseus killed by encouraging Aegeus to ask him to capture the Marathonian Bull, but Theseus succeeded. She tried to poison him, but at the last second, Aegeus recognized his son and knocked the poisoned cup out of Theseus' hand. Father and son were thus reunited, and Medea was sent away to Asia.

The story of Theseus is similar to that of Hercules who preceded him as a hero and came about at a great time of political change in the society of Athens where Democracy was born out of the preceding Dracon laws implemented on the poor that were far too drastic. Democracy was its resolved. Though Theseus was portrayed as folklore, a real man did exist by the name of Theseus and was written about in Rome during the religious integration of Athens in the period of Constantine I. The real Theseus was, in fact, a war hero from the Hellenistic period of Thrace and during the formation of Athens (formerly Attica). Another war hero venerated, was Achilles, from the Trojan wars, from whom some characteristics of Theseus were modeled. Some claim that Constantine is Theseus. Historians also claim that only the names have changed and that Phillip II of Macedonia played the part of Theseus. That is only a cover, hiding the true Romanian/Dacian history in this matter. It is a key element in historical deception of changing the names of the hero's, kings, and queens of the real stories.

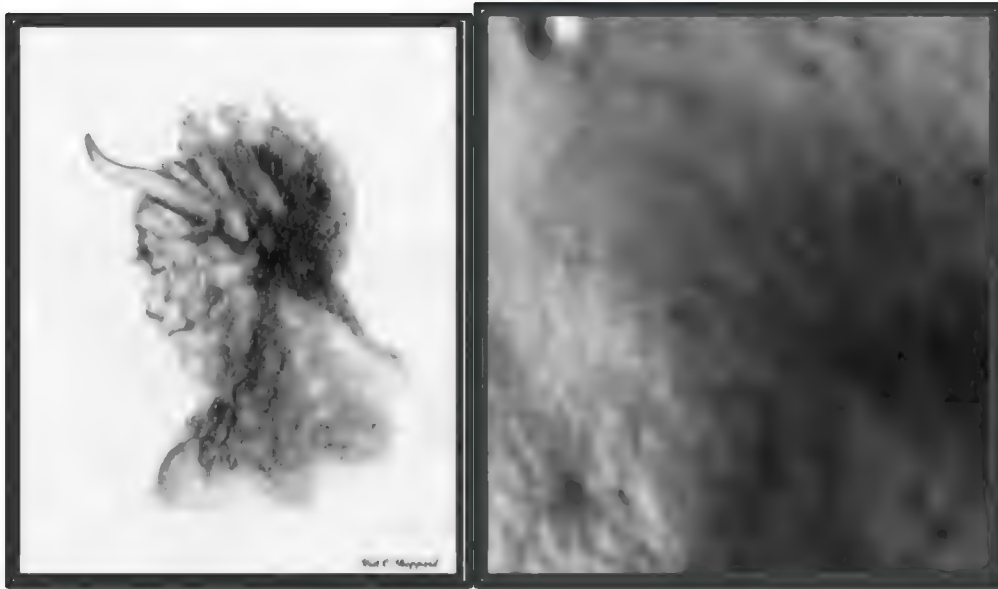
Pelage

Dacian, “Adam” or First man, was born from the Earth. With him is Altazar the teacher in the background, and a small stature creature in the foreground possibly a Vinca humanoid.



The Romanian Adam was born from the earth a true human, but he came out of the cave where Giant chairs and tables were found with ancient technology left in glass walled rooms within the Buccigi mountains.

Minotaur



One of the Minotaur aspects, a study of the more human looking one.

MINOTAURUS, a monster with a human body and a bull's head, or, according to others, with the body of an ox and a human head; is said to have been the offspring of the intercourse of Pasiphaë with the bull sent from the sea to Minos, who shut him up in the Knossian labyrinth, and fed him with the bodies of the youths and maidens whom the Athenians at fixed times were obliged to send to Minos as tribute. The monster was slain by Theseus. It was often represented by ancient artists either alone in the labyrinth, or engaged in the struggle with Theseus. This story, of course, being some ancient Athenian propaganda against Crete. Without a doubt, the story represents one of the most tragic realities in human history, as evidence of child sacrifice took place to try and quell the anger of the gods responsible for major volcanic eruptions in the area.

Pasiphae

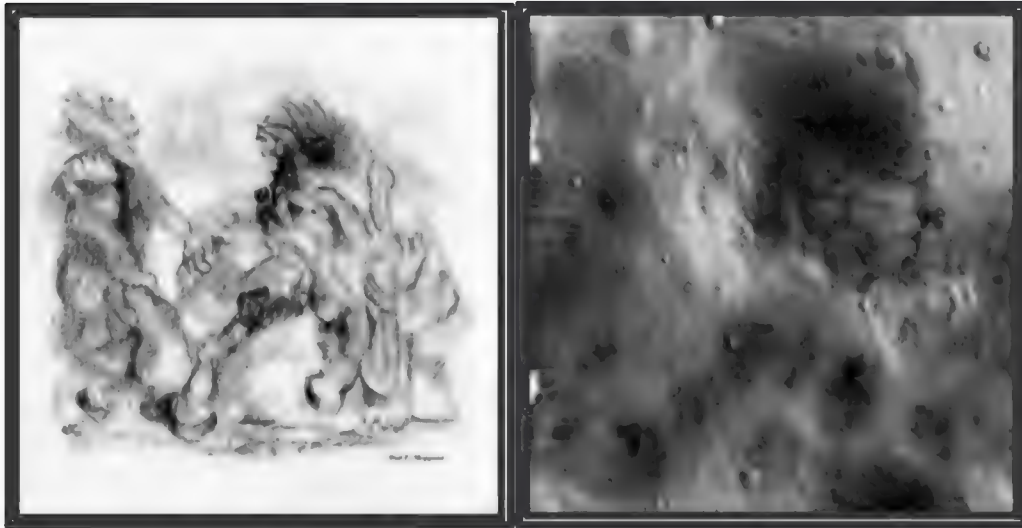


Pasiphae was an immortal daughter of the Sun-god, Helios. Like her siblings, Aeetes and Kirke (Circe), she was a skilled practitioner of witchcraft (pharmakeia).

Pasiphae married King Minos of Krete (Crete) and bore him a number of sons and daughters. As punishment for some offense against the gods--committed either by herself or her husband--she was cursed with lust for the king's finest bull. The queen enlisted the help of the artisan Daidalos (Daedalus) who built her an animate, wooden cow wrapped in bovine-skin. Hidden inside the contraption she coupled with the bull and conceived a hybrid child--the bull-headed

Minotauros (Minotaur). King Minos ordered the destruction of the deformed child, and when Pasiphae found out, she put the child in the labyrinth of Daedalus.

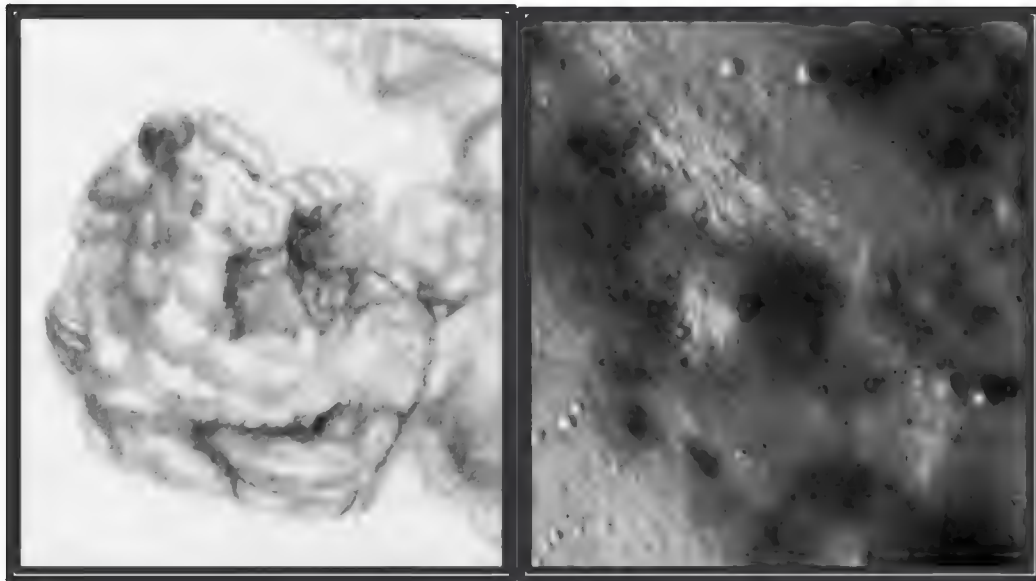
Satyr



A satyr (Ancient Greek: σάτυρος, Satyros) or Satyr is a figure from Greek mythology. It is a cheerful and naughty forest creature, belonging to the result of the god Dionysus and the task of a fertility spirit. Bucks Tail, -oren and sometimes -poten, and ithyphallos (erect penis) belong to its physical characteristics. Satyrs are usually hairy and wear a beard. A common attribute is a flute. Satyrs are known and Marsyas Aristaios. The god Pan has many characteristics of a satyr.

The satyr is known for his lust for wine and seducing nymphs and ephebes. The satyrs let instinct take precedence over reason, anarchy over order, ecstasy over asceticism, plenty excessive salaries. They symbolize lust and ecstasy, like the female followers of Dionysus, the Main Aden or Bacchae. Many Pan cults resulted from this lore and are the origin of the physical characteristics of the Christian Devil, derived from propaganda toward the old pagan beliefs.

Hercules and the Nemean Lion



Not much is known about the Nemean Lion other than the story of Hercules (Greek mythology) and the first of his twelve trials. Most mythologists believe that this is the figure representing the constellation of Leo. For a little-known monster of mythology, that's not a bad legacy.

The Nemean Lion is named as such because he was a gigantic, ferocious lion with impenetrable skin that lived in a cave in the land of Nemea. Interestingly, while most other monsters in Greek mythology have a name, the Nemean Lion doesn't seem to. I mean, what did they call him before he moved to Nemea? "The Lion"?

As the son of god/monster Typhon and his lady/snake bride Echidna, this makes this fearsome feline a sibling of some of the mythology's greatest monsters: The Sphinx, Cerberus, The Hydra, Chimera, and others.

The goddess Hera (Greek mythology) has essentially played "Godmother" to most of Greek myth's great monsters, including the Lion of Nemea. It was Hera who first begged Gaia and Tartarus to create the god/monster Typhon, who happens to be the Lion's father. Hera, angry at her husband Zeus, sent the lion to Nemea to live, where there just so happens to be a shrine to Zeus.

Thus anyone wanting to worship Zeus would have to get through a gigantic, almost indestructible lion first. This was a problem for the people of Nemea, who couldn't kill the lion, nor keep it from killing them and their livestock. The Nemean Lion was said to be twice the size of a normal lion, so you can imagine that it had quite the appetite.

In the first of his trials, Hercules (Greek mythology) is tasked with finding and killing the monstrous lion. Upon finding it, Hercules shoots it with arrows, which does nothing except make the beast really, really mad. This is approximately when Hercules figures out that the lion's hide cannot be pierced.

Being Hercules (Greek mythology), he decides to make a mad dash at the Lion rather than run away. The lion runs into its cave, which has two entrances. Long story short, Hercules blocks off an entrance, rushes into the cave, hits the lion over the head with his club hard enough to stun it, then proceeds to strangle it to death with his bare hands.

Aspect of Hercules, son of Zeus





Aspect of Hercules and the masks he wore, with slain Lion
Bret C. Sheppard

The Nemean Lion



Another aspect of this was the issue of sex with these creatures. A female lion as we know in reality is the hunter and the protector of a den. This is the complication of this story, and what I see in the Lunar images is exactly that, a lion cub to be protected by a mother lioness. Imagine the disappointment when our hero is sent to the cave only to find baby lion cubs and an angry protective mother.

In order to prove his victory, Hercules is supposed to bring the pelt of the Nemean Lion back to King Eurystheus (who had tasked him with killing the lion in the first place). Hercules tries to cut the pelt off the lion's body before remembering that it's still impenetrable. After trying a few different tactics, he finally figures out that the only thing that can cut the skin of lion is its own claws. Eventually, he is able to use the claws to skin the lion. He brings the pelt back to Eurystheus, but ends up keeping it to use as his own personal armor.

This is where the story supposedly connects to the Constellation Leo myth. It is repeatedly mentioned in different versions that either Zeus or Hera decide at this point to create the Leo constellation. Why they do this doesn't seem to be either understood nor all that important

to the mythographers. Most legends assume that this is done as an ode to Hercules, but if that is the case, why is the Nemean Lion the one that ascends to the stars, which is typically reserved as an honor?

The Lion of Nemea's story is short but important. The lion was the first of the trials of Hercules, child and brother to some of the legend's greatest monsters, and possibly lives on in a constellation. The lion was said to be adored by Selene, the Moon goddess, as well as Hera, who is said to have placed him among the stars.

The Nemean lion (/nɪˈmiːən/; Greek: Νεμέος λέων[1] Neméos léōn; Latin: Leo Nemeaeus) was a vicious monster in Greek mythology that lived at Nemea. It was eventually killed by Heracles. It could not be killed with mortals' weapons because its golden fur was impervious to attack. Its claws were sharper than mortals' swords and could cut through any armor.

Today, lions are not part of the Greek fauna (or the fauna of Europe). However, according to Herodotus, lion populations were extant in Ancient Greece, until around 100 B.C.E. when they became extinct.

The lion is usually considered to have been the offspring of Typhon (or Orthrus) and Echidna; it is also said to have fallen from the Moon as the offspring of Zeus and Selene or alternatively born of the Chimera. The Nemean lion was sent to Nemea in the Peloponnesus to terrorize the city.

Blue lady and grotesques



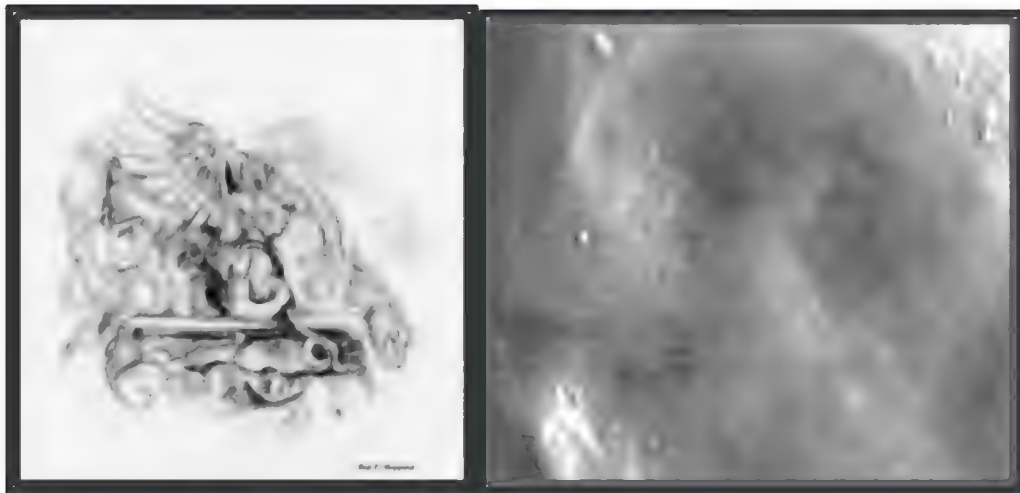
“The Blues are said to have translucent skin, large almond shaped eyes and are small of stature. The main issue of their teaching was ‘pursue your passion’ follow your own way, do your own thing, don’t be pressured into being anything, but what and who you are.”
~ Robert Morning Sky ~

My Experience: One breezy spring eve, it was very late, when I realized I hadn't slept in days. I was sitting in a chair and my three dogs began to act strangely- barking at the wall and wincing. I felt an enormous vibration come over me, it felt like an earthquake encompassing my being. When suddenly, she appeared, without warning, right in my face, though I wasn't intimidated. It was a loving yet powerful being that I did not invoke. She said nothing at all. She was the deepest blue I had ever seen, a very deep supernatural blue. She grabbed my face putting one finger to my lips and made a “shhh” noise. Her eyes were at half mass on her strangely homo-morph face. I was overwhelmed with the feeling that I was alive, and in a sense would never die. She was without a doubt some kind of deity that words could not do justice to. Perhaps an alien being, or perhaps the Earth goddess, Bridget, I don't know. That being is definitely a reality

to me now. Later that night, in my dream, I saw a shimmering blue priestess who was in a cavern. The shinning one was only a dream, but if the blue one who was in my face was a hallucination, I can surely accept that, but it was so real that it changed my life. After that encounter the downloads of geometric technology began. Downloads, such as, Merkabah seen through light information from the Sun. I knew after that experience, just like the East Indian Hindu's, that there was no such thing as death, and that I was part of something much bigger than myself in the liberating sense. I felt connected personally with these Earth spirits. I felt they are the protectors of humanity and Earth. After this incredible experience, I began to research everything I could get my hands on about the Blue people or spirits. It is my understanding that there is a genetic view of this, and a spiritual connection. The Eastern Hindu's view this as spiritual and the blue color is symbolic related to a perception of the color of infinity. What I saw did not fit into either category. The Eastern Indian and tribes of Peru think of their deities color being from dark blue to black, and they think of their devils as being white in color. I find it an interesting bias overall. Most European descendants think of their gods and goddesses as being from blue to white in color and their demons and devils are dark colored. Human perception has a lot to do with the spiritual and programmed side of what colors the gods and goddesses are. Then there is the distinct human experience which throws all conventional views out the window. Human experience is the physical life changing aspect to all this. I can tell you from first-hand knowledge that blue beings exist at least on a shared plane of existence. Though unless experienced for one's self, it is futile to explain in too much detail to someone who never had a similar experience. I gleaned much from that instance, as these dramatic experiences often do leave one with a sense of fulfillment, and one of those things was a deeper spirituality that made sense to me without programmed bias.

A sketch of a Lunar face; This is one with the idea in mind of the small stature beings I saw on the Moon, that wear masks that look like us in public, while the French Masquerade type masks (especially the grotesques) look like them in many ways as veneration to them. These Lunar beings venerate us the same way. The larger beings associated with the smaller ones are mostly women and have a bluish tint to them possibly from lighting. All beings in the universe wear a mask to some degree while the real spirit is contained within. The main point of the beings teaching was 'pursue your passion,' follow your own way, do your own thing, basically don't be pressured into being anything except who, and what, you are. Essentially, the same thing I told them as a child when I first met them, although Robert Morning Sky says it much nicer.

EROS



An image of Eros heralded by a dragon. This image came from E.T. Lunar communications of what is becoming clearer, presenting the true stem of our ideas in graphic form

Depicted in the Lunar image is Eros, it speaks of Homogony, of self-love, and the original place love exists in that part of us, a part of creation it's self. It consists traditionally of sex magic ceremonies as a celebration of this aspect of self-love as it is asked by wise people

around the world, “If you can’t love yourself, then how are you going to love someone else?” This lore comes from the general sensation or the feeling of love, having to do physically with hormones and pheromones.

Eros, the god of love, in the sense in which he is usually conceived. Eros is the creature of the later Greek poets; and in order to understand the ancients properly we must distinguish three Erotes, i.e. the Eros of the ancient cosmogonies, the Eros of the philosophers and mysteries, who bears great resemblance to the first, and the Eros whom we meet with in the epigrammatic and erotic poets, whose witty and playful descriptions of the god, however, can scarcely be considered as a part of the ancient religious belief of the Greeks. Homer does not mention Eros. Hesiod, the earliest author that mentions him, describes him as the cosmogony of Eros. First, says Hesiod, there was Chaos, then came Ge, Tartarus, and Eros, the fairest among the gods, who rules over the minds and the council of gods and men. In this account, we already perceive a combination of the most ancient with later notions. According to the former, Eros was one of the fundamental causes of the formation of the world, inasmuch as he was the uniting power of love, which brought order and harmony among the conflicting elements of which Chaos consisted. In the same metaphysical sense Eros is conceived by Aristotle and similarly in the Orphic poetry, he is described as the first of the gods, who sprang from the world's egg. In Plato's Symposium, he is likewise called the oldest of the gods. It is quite in accordance with the notion of the cosmogony of Eros, that he is described as a son of Cronos and Ge, of Eileithyia, or as a god who had no parentage and came into existence by himself.

Cybele



A transformation of sounds, which may well have been Cybele, that early in history, appears two thousand years later in Sumer as Siburi, the Divine Barmaid, who held the keys to descent into the underworld. She was the Earthly Priestess of the Sumerian Goddess Inanna, holding the keys "Me" of the Holy Tavern and Cult Harlotry - though a harlot was actually a priestess of the Egyptian Goddess, Hathor. Inanna arose at the time of the death of Gugalanna, the Bull of Heaven, and husband to Ereshkigal, Goddess of the Sumerian underworld. This Bull of Heaven was not Taurus, as some might imagine, but rather the Bull of the Northern Pole (replaced by the Bear, Gugalanna was moved out of his place), and died about 6,000 years ago which is when the constellation now known as Taurus was founded.

Before the Akkadian conquest of Sumer by Sargon the Great (c. 4200 years ago), Siburi had already been relegated to the near underworld, whose gates were at Eridu [Eridanus of the Greeks], but her Priestesses continued as Siburu [belonging or pertaining to Siburi], spreading their Holy Tavern and Harlotry to the north and west in the

Akkadian Empire. When Hammurabi conquered Sumer-Akkad (c. 3700 years ago), the name of Inanna was changed to Ishtar. The cuneiform characters, for Inanna and Ishtar, are the same but are pronounced differently. In the new language, Siburu became known as Si-bel-u (bel being lord) in the new language, while her heavenly aspect became Subulutu, the "celestial virgin," which is a priestess who never married, but was sexually promiscuous.

Source: <http://www.goddess.org/vortices/notes/cybele.html>

Cybele, the Phrygian of the mountains was originally an Anatolian mother goddess; she has a possible precursor in the earliest neolithic at Çatalhöyük, where the statue of a pregnant, seated goddess was found in a granary. She is Phrygia's only known goddess and was probably its state deity. Her Phrygian cult was adopted and adapted by Greek colonists of Asia Minor and spread from there to mainland Greece and its more distant western colonies from around the 6th century B.C.E.

In Greece, Cybele met with a mixed reception. She was partially assimilated to aspects of the Earth-goddess, Gaia, her Minoan equivalent, Rhea, and the Harvest-Mother goddess, Demeter. Some city-states, notably Athens, evoked her as a protector, but her most celebrated Greek rites and processions show her as an essentially foreign, exotic mystery-goddess who arrives in a lion-drawn chariot to the accompaniment of wild music, wine, and a disorderly, ecstatic following. Uniquely in Greek religion, she had a transgender or eunuch mendicant priesthood. Many of her Greek cults included rites to a divine Phrygian castrate shepherd-consort, Attis, who was probably a Greek invention. In Greece, Cybele is associated with mountains, town and city walls, fertile nature, and wild animals, especially lions.

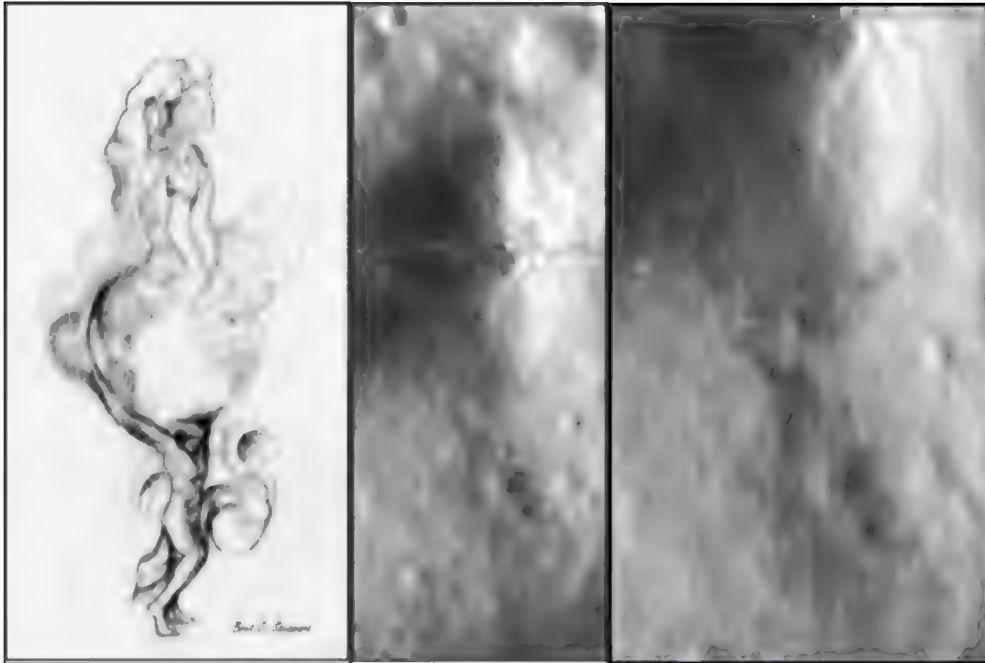
In Rome, Cybele was known as Magna Mater ("Great Mother"). The Roman State adopted and developed a particular form of her cult after the Sibylline oracle recommended her conscription as a key

religious component in Rome's second war against Carthage. Roman mythographers reinvented her as a Trojan goddess, and thus an ancestral goddess of the Roman people by way of the Trojan prince, Aeneas. With Rome's eventual hegemony over the Mediterranean world, Romanised forms of Cybele's cults spread throughout the Roman Empire. The meaning and morality of her cults and priesthoods were topics of debate and dispute in Greek and Roman literature, and remain so in modern scholarship.

Romulus /'rɒmjʊləs/ and Remus /'ri:məs/ were the twin brothers and main characters of Rome's foundation myth. (The pronunciation in English is different from the Latin original Rōmulus and Rēmus). According to Roman tradition, of which Livy's account is now the earliest to survive in full, their mother was Rhea Silvia, daughter of Numitor, king of Alba Longa. Before their conception, Numitor's brother Amulius seized power, killed Numitor's male heirs and forced Rhea Silvia to become a Vestal Virgin, sworn to chastity. Rhea Silvia conceived the twins by the god Mars. Once the twins were born, Amulius had them abandoned to die in the Tiber river. They were saved by a series of miraculous interventions: the river carried them to safety, a she-wolf found and suckled them, and a woodpecker fed them. A shepherd and his wife found them and fostered them to manhood as simple shepherds. The twins, still ignorant of their true origins, proved to be natural leaders. Each acquired many followers. When they discovered the truth of their birth, they killed Amulius and restored Numitor to his throne. Rather than wait to inherit Alba Longa, they chose to found the new city.

Again culturally, and throughout history, we see these name changes of these Gods and Goddesses. Their conception is much older than previously thought.

GAIA and ATLAS



Gaia (or Gaea) was the Protogenos (primeval divinity) of Earth, one of the primal elements who first emerged at the dawn of creation, along with air, sea, and sky. She was the great mother of all: the heavenly gods were descended from her union with Ouranos (the sky), the sea-gods from her union with Pontos (the sea), the Gigantes from her mating with Tartarus (the hell-pit) and mortal creatures were sprung or born from her Earthy flesh.

In myth, Gaia appears as the prime opponent of the heavenly gods. First, she rebelled against her husband Ouranos (Sky) who had imprisoned her sons in her womb. Then later, when her son Kronos defied her by imprisoning these same sons, she assisted Zeus in his overthrow of the Titan. Finally, she came into conflict with Zeus, angry with him for the binding of her Titan sons in the pit of Tartaros.

In her opposition, she first produced the tribe of Gigantes and later the monster Typhoeus to dethrone him, but both resulted in failed attempts.

In the ancient Greek cosmology, the Earth was conceived as a flat disk encircled by the river Okeanos, and topped above by the solid dome of heaven and below by the great pit of Tartaros. Gaia, herself supported the sea and mountains upon her breast.

Gaia was depicted as a buxom, matronly woman, half rose from the Earth, in Greek vase painting. She was portrayed as inseparable from her native element. In mosaic art, Gaia appears as a full-figured, reclining woman, often clothed in green, and sometimes accompanied by grain spirits - the Karpoi.

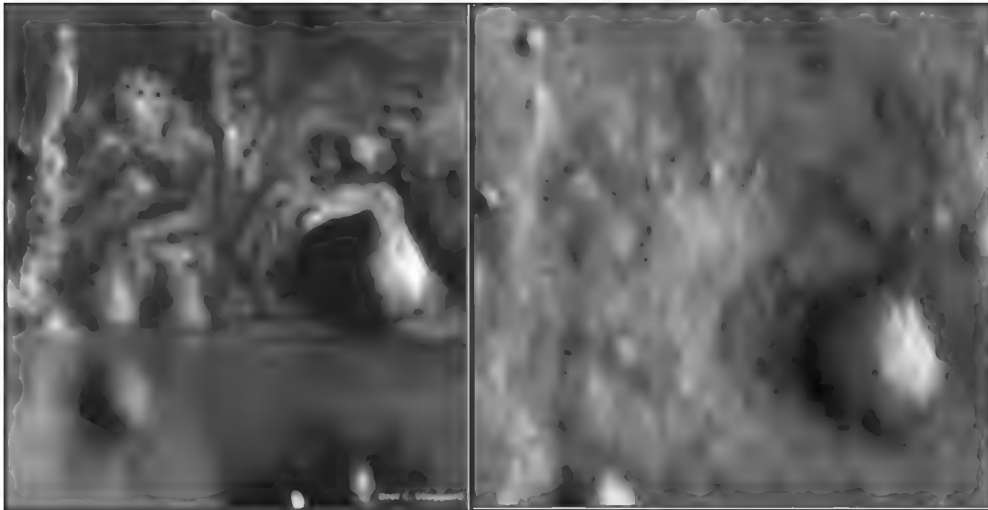
ATLAS was one of the second-generation Titans. He personified the quality of endurance (atlaô).

In one tradition, Atlas led the Titanes in a rebellion against Zeus and was condemned to bear the heavens upon his shoulders. In another, he was said to have been appointed a guardian of the pillars which held Earth and sky asunder. He was also the god who instructed mankind in the art of astronomy, a tool which was used by sailors in navigation and farmers in measuring the seasons. These roles were often combined, and Atlas becomes the god who turns the heaven on their axis causing the stars to revolve.

The hero, Herakles, encountered the Titan during his quest for the Golden Apples of the Hesperides. He agreed to take the heavens upon his shoulders while Atlas fetched the apples. The hero also slew the Hesperian Drakon, which in vase painting, appears as the Titan's tormentor, and built two great pillars at the ends of the Earth, perhaps to relieve the Titan of his labor.

In a late myth, Atlas was transformed into the stony Atlas mountain by Perseus using the Gorgon's head. The Titan was also the constellation Kneeler.

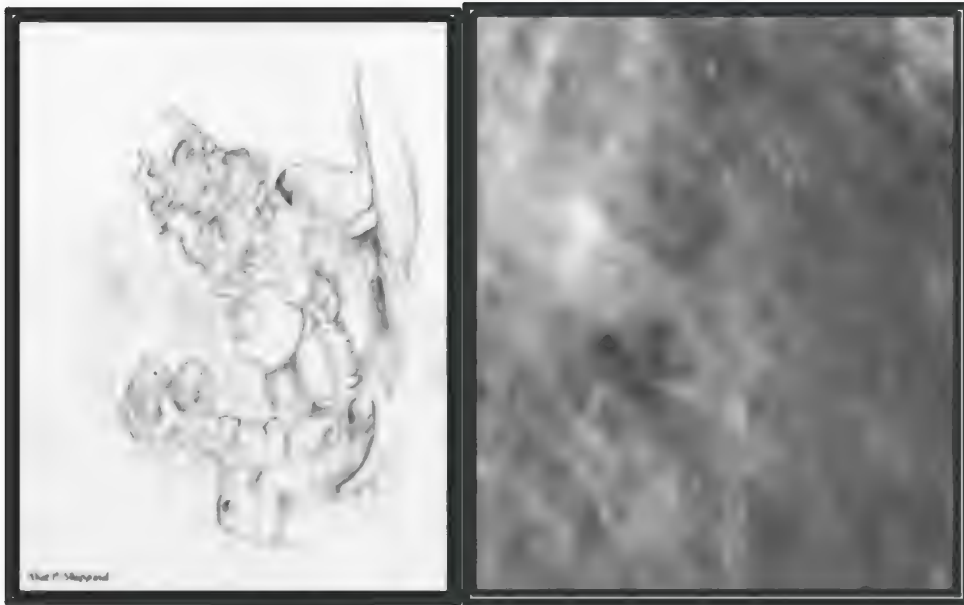
Zeus and the Nativity of Hermes



The image depicts the infant Hermes being nursed by a sea nymph while the proud father King Zeus looks on. Also depicting Thoth as a bird.

Zeus forbade the dawn and the Moon and the Sun to shine, and then, before anybody else could get it, he culled the simple himself, and by means of Athena summoned Hercules to his help. Hercules first shot Alcioneus with an arrow, but when the giant fell on the ground he somewhat revived. However, at Athena's advice Hercules dragged him outside Pallene, and so the giant died.

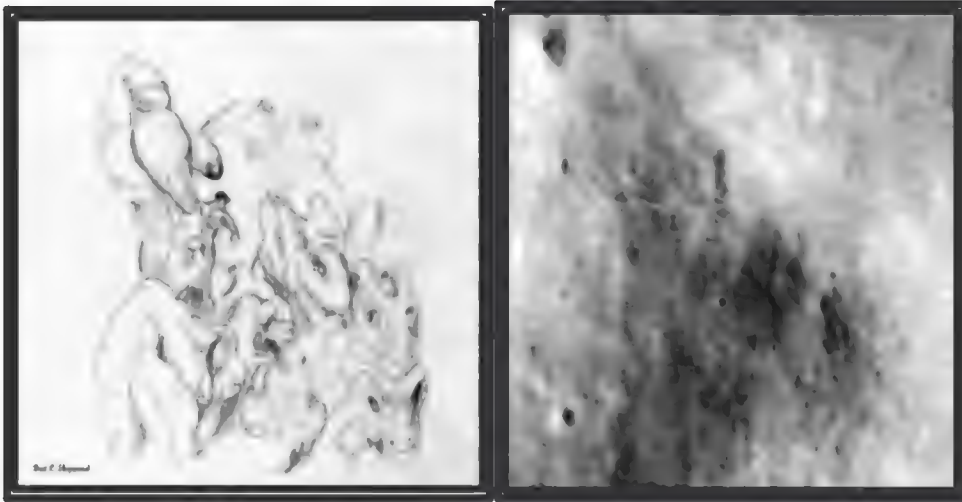
PROTEUS



Proteus (Prôteus), the prophetic old man of the sea (halios gerôn), occurs in the earliest legends as a subject of Poseidon, and is described as seeing through the whole depth of the sea, and tending the flocks (the seals) of Poseidon.

This image is part of a larger overall image of a horse head symbolic of the constellation Pegasus, encompassing the entire saga of Pegasus and Perseus. This image is just a preview of the overall complexity of the theme.

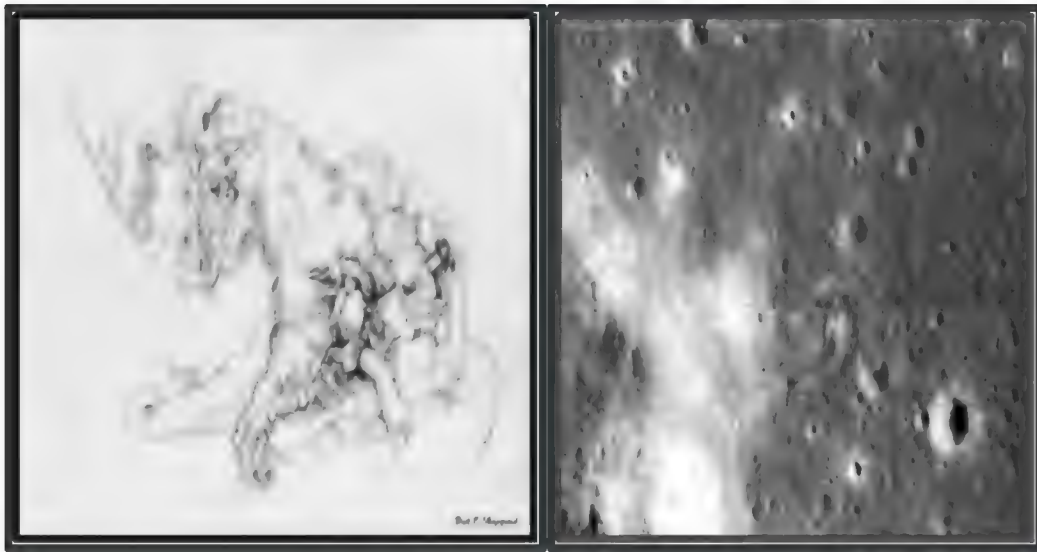
KARKINOS



Karkinos (or Carcinus) was a giant crab which assisted the nine-headed serpent Hydra in its battle with Herakles at Lerna. The hero crushed it beneath his foot, but as a reward for its service, it was placed amongst the stars as the Constellation Cancer by Hera. Pseudo-Apollodorus, *Bibliotheca* 2. 77 - 80 (trans. Aldrich) (Greek mythographer C2nd C.E.) writes of the account:

"For his second labour, Herakles was instructed to slay the Lernaian Hydra. The beast was nurtured in the marshes of Lerna . . . [Herakles attacked her and] she hung on to him by wrapping herself around one of his feet, and he was unable to help matters by striking her with his club, for as soon as one head was pounded off, two others would grow in its place. Then a giant crab came along to help the Hydra and bit Herakles on the foot. For this, he killed the crab."

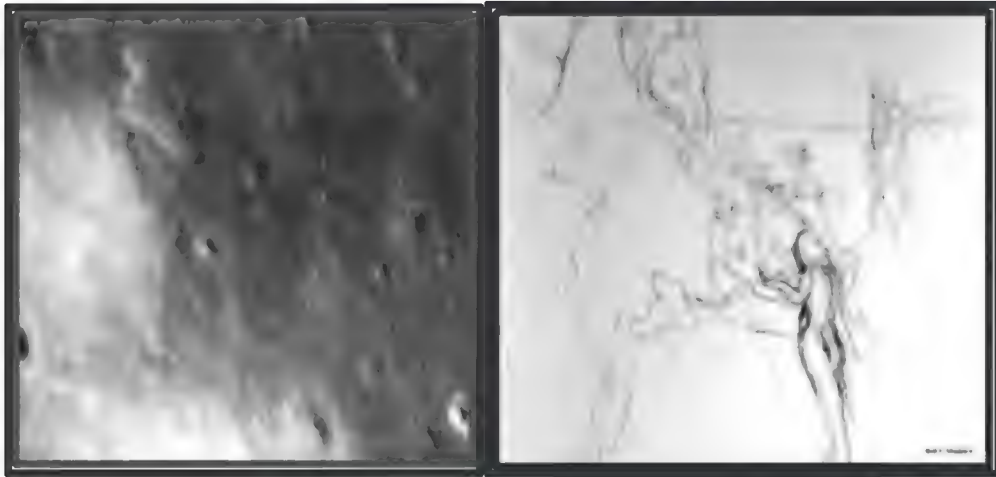
Andromeda



Andromeda was quite the character in mythology. The Lunar images show that Proteus raised the goddess baby with the seals and with his sea nymph daughter Eidothea. Andromeda was later used as a sacrifice by her jealous husband. Perseus set Andromeda free and married her in spite of her having been previously promised to her uncle Phineus. Perseus saved her from the sea dragon with the use of Hermes Helmet that made him invisible enabling him to cut the head off the Gorgan, Medusa. Later Andromeda and Perseus saved his mother Danae (The mother of the tribe of Dan). Andromeda followed her husband, first to his native island of Serifos, where he rescued his mother Danaë. Serifos is where Danaë and her infant son Perseus washed ashore after her father Acrisius, in response to an oracle that his own grandson would kill him, set them adrift at sea, in a wooden chest. When Perseus returned to Serifos with the head of the Gorgan Medusa, he turned Polydektes, the king of Serifos, and his retainers into stone as punishment for the king's attempt to marry his mother by force and then returned to Tiryns in Argos. Together, they became the

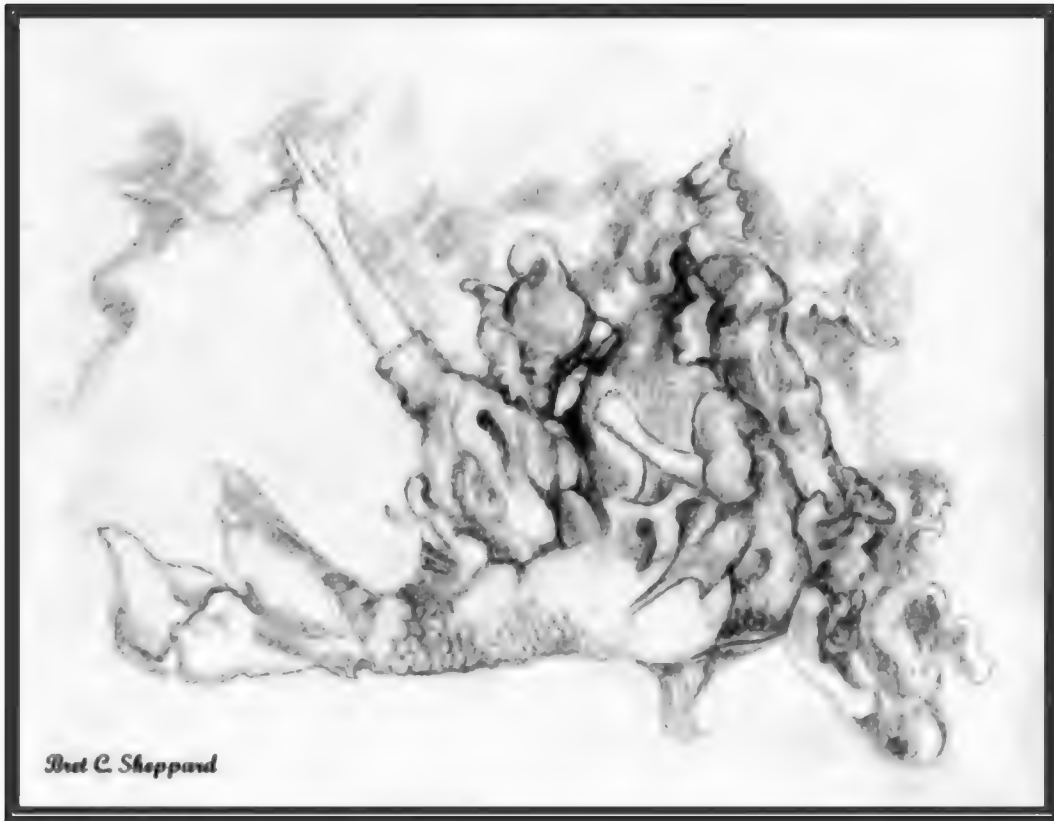
ancestors of the family of the Perseidae through the line of their son Perseus.

Oceanus and Icarus



When the king of Crete imprisoned Daedalus and his son Icarus inside the labyrinth of the Minotaur, the older man, who was a master craftsman, made two traps: one for the bees and another for the peacocks who were plentiful in the royal gardens that surrounded the labyrinth. The peacock was originally a monster with eyes all over its body, which Hera, the wife of Zeus changed into a bird. The eyes became part of the peacock's feathers. Daedalus knew the eyes could see and he crafted wings for Icarus and himself with wax and peacock feathers. They tied the wings to their shoulders and flew away from the labyrinth. Icarus, being stronger, could fly higher. The brightness of the Sun blinded the eyes on the peacock feathers and its heat melted the wings. Icarus plummeted into the sea as Daedalus watched in grief. But Icarus did not die, as everyone had thought.

A Nereid



A nereid, a sea nymph, the daughter of Nereus, who lived in a silver cave deep under the ocean - fell in love with Icarus and rescued him. Her name was Oceana. She took Icarus to the cave. When he came to, he found he was lying on the lap of the beautiful sea nymph. She wore anemones in her long hair that undulated in the waves. Around her neck were necklaces of the finest coral.

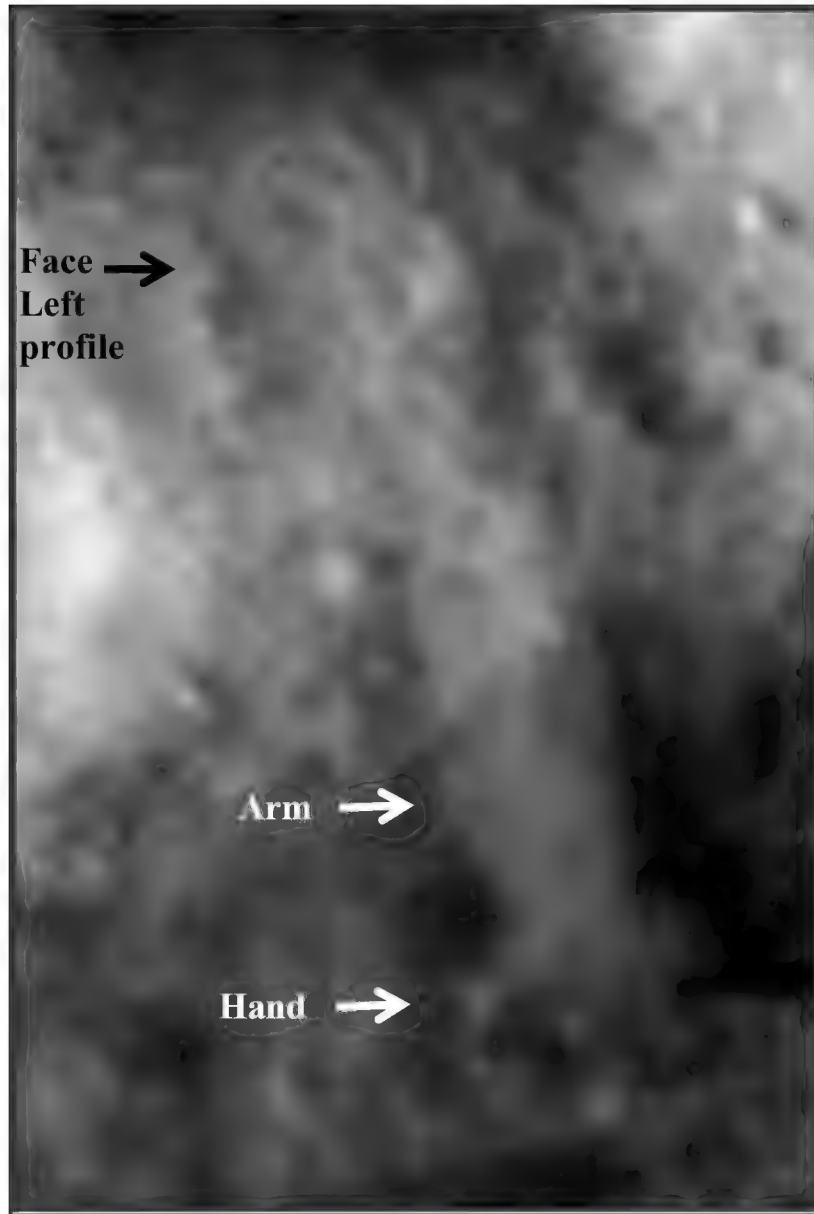
"I thought I had died," Icarus said.

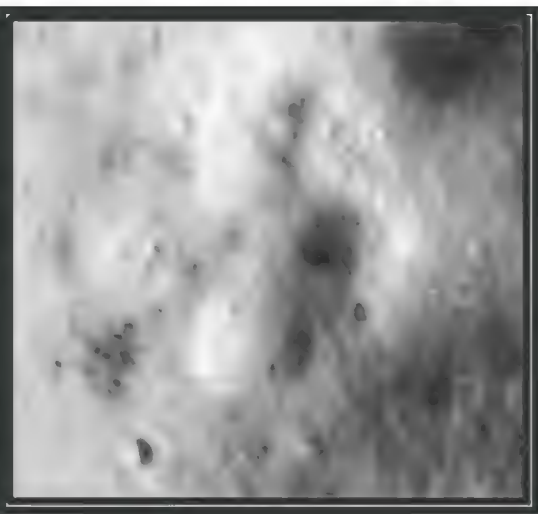
"You fell from the sky." Oceana replied. "That makes you a god." Icarus protested, but she would not listen. As the days passed, and they lay together in her father's cavern, Icarus felt homesick. He wanted to leave his ocean home and be with his father who had landed safely in Sicily. Above all, he longed for the sky. He remembered the feel of the air currents beneath his wings, which bore him along,

played with him, sent him diving down and lifted him up again. All he wanted to do was fly, and this desire rose higher and higher until he felt the Sun's fire course through his veins. He told Oceana of his need. He described the sensation of flying, of its speed and lightness. Within him was the knowledge that he had touched the Sun with his wings and he would do it again. Hades muttered some incantations and a sea monster came bearing a tray. On it were two green, long wings made of seagrasses, woven around white whale ribs to which two shark fins were attached to the legs of an octopus. Hades chanted a spell and the wings magically attached to Icarus's shoulders. She nodded to the flying fish.

"Take Icarus on your back and let him fly." she said. With a whoop of joy, Icarus leaped on its back. As it rose in the air, Icarus flapped his wings and was airborne. He thought he saw Oceana's face looking up at him through the froth of the waves, as a ship floundered among the rocks. They were full of fathomless sorrow. But Icarus felt nothing, since he was empty inside. As he rose into the sky, Tempest was building up. Dark clouds frowned down upon him and the wild swings of the gale-tossed the flyer about. The sky was obscured by darkness that shut out the Sun, and the storm threw a great veil of blackness over him.

Aspect of Cybele





The artwork seems to be comparable to the impressionist style of the late Renaissance period.

Anglicized language or English stems from dragon or serpent worship and is the language of the dragon or royals (Bees). An earlier entomology shows that bees and serpents basically make the same type of hissing sounds that morph the imagination of our earlier language creators. This morphogenic aspect of sound and frequency serves a purpose when a language isn't readily known by a populous as it is heard by the illiterate as hissing sounds and another decibel (Cibelian) frequencies of ancient magi. Anglo=Englo a representation of the serpent and where we get angels, seraphim, Cherub (Eros), and the serpent. Speaking with a forked tongue is a native expression describing this serpent language and its purpose. It is quite simply the language of deception. The most corrupt houses said to represent all the people are the house of commons and the U.S. house of representatives both use this language in its true deceptive occult form. When we use English innocently and unknowing of the hidden occult knowledge of origins, we are still serving a hidden purpose which is why there are so many misunderstandings.

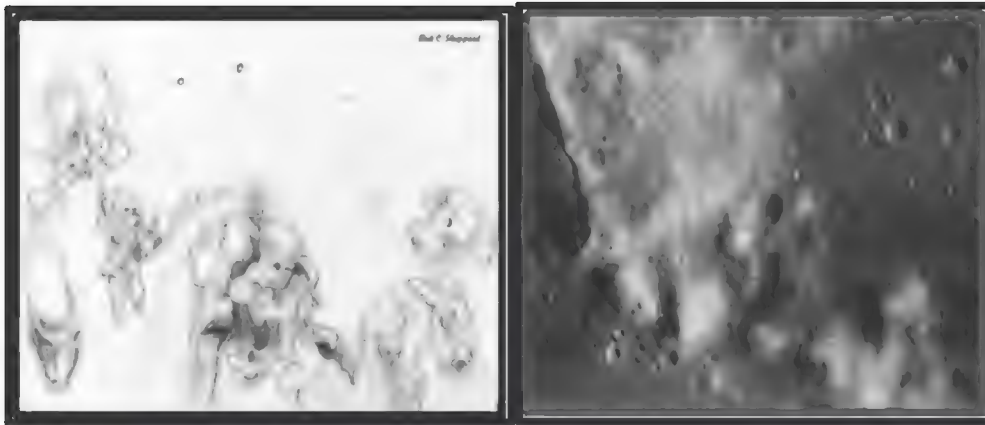
Experienced beekeepers recognize sounds as they work bees:
“You hear and see personalities — agitated, angry, hungry, calm.”

~ Bonnie Morse, Bee-Expert ~

“When you open splits, you know who went with the queen and who stayed.”

~ John Jacobs, Bee-Expert ~

The sound is vibration that travels through a medium — most often air, but for the bees, comb, too. Vibration causes molecules in the medium to pulse outward, colliding with nearby molecules, creating waves. Humans hear by detecting the resulting oscillations in pressure. Bees detect air particle movements. Because traveling sound waves have both components, either can be used in sound perception (Morphogenic term Perception).



All of these are depicted in the sea of Capricorn in the same Lunar image, as well as, the major constellations. In ancient Greece, the signs of the greek zodiac were identified with twelve groups of stars (constellations) which we can see in the night sky at different times during the year. They were also associated with one of the four elements - Earth, Air, Fire and Water - and behind each one of them lies a fascinating story. The word zodiac comes from a Greek word meaning "the circle of animals" - "animals" referring to all living creatures. And indeed, with the exception of Libra, each one of the myths is associated with living beings, either animals or humans. Starting with Aries (the ram) in spring and following the year around through summer, fall and winter to Pisces (the fishes), the stories of the Greek zodiac's twelve signs explain how each group of stars found its way into the heavens.

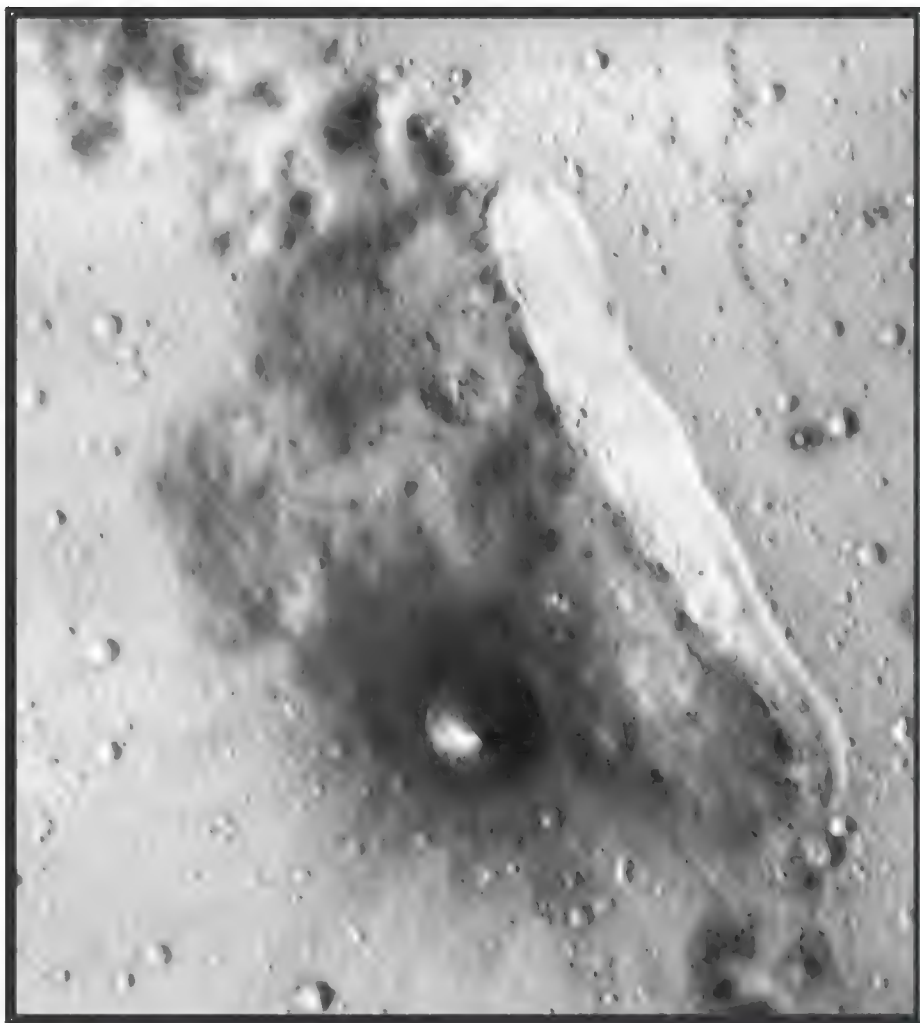
Earthling's have a deep connection with Lunar history, in dreams, archaeology, science, religion, and, dare I say - origin. Who are the Moonlings? It is a complex question but I hope to bring light to some of our distant cousins. It is complex compared to our simplified view that we are all physically the same. Asian, African, Syrian, Angloto combos... before that, there was one indigenous tribe resembling Mongolians. Perhaps different physical E.T. types mated literally with this indigenous tribe to get the 4 main races. Aside from

obvious physical differences, we are from the same source. E.T.s are not different that way. No test tube required - these E.T.s had to be compatible to a degree. In other words, we didn't come from a squid. That being said, they are also humanoid and didn't come from a squid either. There are many different E.T. races out there just like there are many different races of humans which lend to the idea that we came from the same source at some point in our ancient past. The Moonlings, both human looking and E.T. looking, races are our closest space cousins.

Religion will always squash any association with what they perceive as their real gods and that with the reality of UFOs and aliens. Spiritual leaders are quite embarrassed to find that their gods are in any reality extraterrestrials, and further embarrassment to find that some of their gods were just human kings controlling the masses.

This is truly an amazing journey in the spirit of discovery, and self-discovery.

The following picture shows the section of the Lunar image mentioned earlier in the Proteus section. Then on to the next chapter.



**Lunar Orbiter 1 Image 1197_med. Pegasus Constellation
depicting a horse head.**

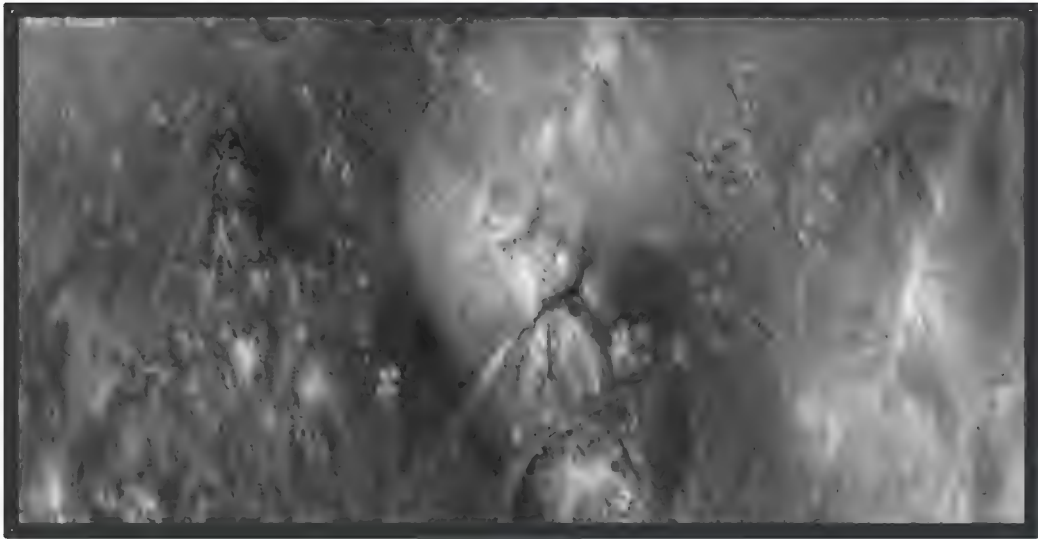
“Artistic Study of Mars Global Surveyor image M1100099”

Launch: November 7, 1996

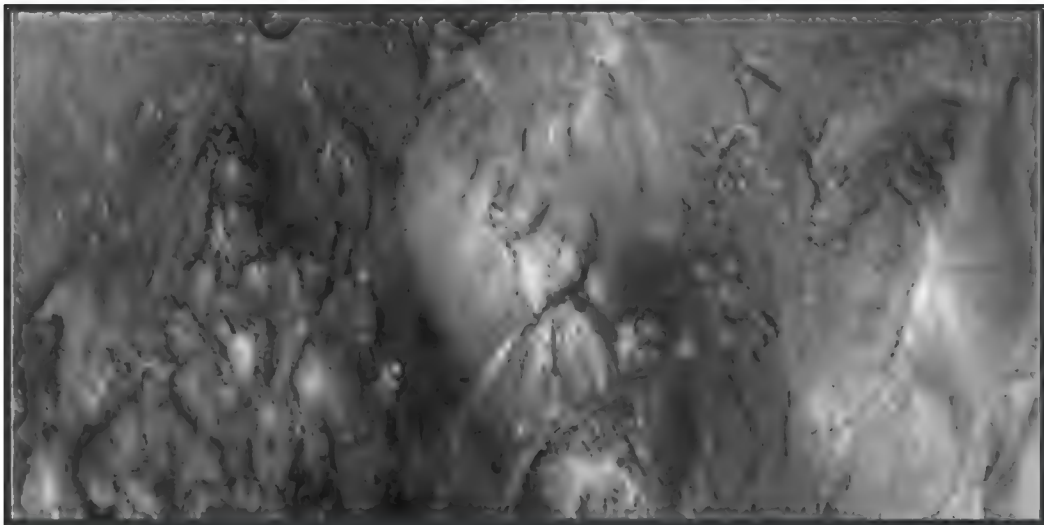
Arrival: September 12, 1997

but I saw this identical image in 1982

Original



Outlined



A sketch of what I see.



The Story behind the light information

Knights Templar, Mars image M1100099, The Horseman. A while back Amy Evens asked me personally what I saw in this image. I see this very clearly among many other things. I even saw her small beings in the image. These images communicate to us in many different ways like picture puzzles. The first time I saw this image was in 1982.

Saint George was a knight and born in Cappadocia. One time he came to the city of Silene in the province of Libya. Near this city was a pond, wherein there was a dragon which was poisoning all the country. Whenever he approached the city, he poisoned the people with his breath, and therefore the people of the city sacrificed two sheep a day for the dragon to eat so that he would not harm the people. When they ran out of sheep, he was given a man and a sheep. Then an ordinance was made that the children and young people of the town should be chosen by lottery to feed the dragon. Whoever the lot fell upon, wealthy or poor, he or she was delivered to the dragon.

One time the lot fell upon the king's daughter, and the sorrowful king said to his people, "For the love of the gods take gold and silver and all that I have, but let me have my daughter." They said, "Sir, you have made the law, and our children are now dead, but you would do the contrary. Your daughter shall be given, or else we shall burn you and your house." Seeing that he could do no more, the king began to weep, and said to his daughter, "Now I shall never see you married." Then he returned to the people and asked for eight days' respite, which they granted to him. When the eight days were passed they came to him and said, "You see that the city is perishing." Then the king had his daughter dressed like a bride, embraced and kissed her, gave her his blessing, then led her to the place where the dragon was.

When she was there, Saint George passed by, and seeing the lady, he asked her what she was doing there.
She said, "Go your way, fair young man, lest you perish as well."
Then he said, "Tell me why you are weeping."
When she saw that he insisted on knowing, she told him how she had been delivered to the dragon.

Karen and I have been working on decoding themed imagery found in embedded space agency photographs. This is a bit esoteric and strange work, but researchers such as Richard Hoagland and recently, David Wilcock, have given good information on the esoteric side of humanity's foray into space and how some information that is coming out refers to ancient, galactic history putting into light some new interpretations of ancient legendary stories, heroes, god-kings and non-human creatures.

The story of St. George is amazing but I would point out that he was not an English knight, but rather a soldier from Cappadocia, Turkey. That is a "ding ding ding" right there for anybody who wants to look behind the scenes of history to take note of the location. There is an entire empiric age written out of our historical narrative, the Pelasgian Empire, those regions around the Black Sea. Often covered over in clever wording "pre-Greek" cultures... ok, did they think themselves something of who they were to themselves, these cultures? They probably didn't run around saying, "I don't know what we are going to call ourselves," until the Greeks come along. No, actually this history is older than Sumer. This is the Indo-European, Vinca, Pelasgian, Dacian, Thracian cultures ... POST ATLANTICAN migrational cultures.

Karen and I usually do this decoding from Lunar Images, but this striking St. George imagery led us on an amazing journey of research.

In the fully-developed Western version, which developed as part of the *Golden Legend*, a dragon or crocodile makes its nest at the spring that provides water for the city of Silene (perhaps modern Cyrene in Libya

or the city of Lydda in the Holy Land, depending on the source). Consequently, the citizens have to dislodge the dragon from its nest for a time, to collect water. To do so, each day they offer the dragon at first a sheep, and if no sheep can be found, then a maiden is the best substitute for one. The victim is chosen by drawing lots. One day, this happens to be the princess. The monarch begs for her life to be spared, but to no avail. She is offered to the dragon, but then Saint George appears on his travels. He faces the dragon, protects himself with the sign of the Cross, slays the dragon, and rescues the princess. The citizens abandon their ancestral paganism and convert to Christianity.

The dragon motif was first combined with the standardized Passio Georgii in Vincent of Beauvais' encyclopedic *Speculum Historiale* and then in Jacobus de Voragine's "*Golden Legend*", which guaranteed its popularity in the later Middle Ages as a literary and pictorial subject.

The parallels with Perseus, Cetus and Andromeda are inescapable. In the allegorical reading, the dragon embodies a suppressed pagan cult. The story has other roots that predate Christianity. Examples such as Sabazios, the sky father, who was usually depicted riding on horseback, and Zeus' defeat of Typhon, the Titan in Greek mythology, along with examples from Germanic and Vedic traditions, have led a number of historians, such as Loomis, to suggest that George is a Christianized version of older deities in Indo-European culture or at least a suitably Christian substitute for one of them. In the medieval romances, the lance with which St George slew the dragon was called Ascalon, named after the city of Ashkelon in the *Levant*. There is some evidence linking the legend back to very old Egyptian and Phoenician sources in a late antique statue of Horus fighting a dragon. This ties the legendary George, and to some extent, the historical George, to various ancient sources using mythological and linguistic arguments. In Egyptian mythology, the god Setekh murdered his brother Osiris. Horus, the son of Osiris, avenged his father's death by killing Setekh. This iconography of the horseman with spear

overcoming evil was widespread throughout the Christian period.

Cappadocia is described in its lovely tourist promotional material as "Mars-like" or "Mars-esque" ... the strange landscape is home to a town that is bigger underground than on top. The normal tale is that the people living there were benefiting, but also at the mercy of being on the Silk Road, so they dug vast and complex underground facilities in order to retreat in times of hardship.

Source : Saint George - Wikipedia, the free encyclopedia Saint George (Greek: Γεώργιος Georgios; Classical...EN.WIKIPEDIA.ORG

A hint for decoding imagery of people is their garb. I used to re-create historical clothing so I learned that people wear what they do for climate and cultural issues. In the princes's imagery, I am showing the princess, her headdress is not roman, Greek, or English, but influenced by the lands around the Black Sea lands of the Ottoman empire (Turkish, and Scythian).

Karen Christine Patrick writes: “In his book, *The Biggest Secret*, David Icke talked about the area around the Black Sea as ‘the Lands of the Gods’... what is suggested here is that underground cities were not just for escaping marauders, but also people may have spent significant time underground there, either during the flood eras, or also possibly the Ice Age, or for those who follow particular paths of research, the passage of Nibiru, or... well bad times, when it was not safe to be outside on the surface. In the areas of Chaco Canyon, the stories there are that the native people also stayed underground and were assisted by the Ant People to survive, and when they came out, they had to learn how to live on the surface of the Earth again, how to know the seasons to plant crops, build dwellings, etc...”

Source: <http://www.bibliotecapleyades.net/.../sociopol...>

Karen adds, “The connection between the royalty of Britain (who have St. George as an ancient iconic hero), the middle East and Mars... it's way beyond coincidence to realize this is all connected as Icke goes on to say in the article link above...”

Going home?

The evidence of the connections between the Middle-Near East and the British Isles and Ireland is simply enormous. You can follow the flow of peoples, knowledge, culture, language, deities, symbols and rituals, very comfortably. I wonder, however, if this was all traveling between these two areas of the world for the first time from around 3,000 B.C.E., or whether in the ancient past before the Venus cataclysm, it had all gone in the reverse direction. Could it be that the origins of the Middle-Near East cultures had actually been in what became the British Isles and Europe, and after 3,000 B.C.E. it was taken in the reverse direction? I can't present detailed evidence of this at the moment, but my research is moving that way. If the British Isles and parts of Europe were badly affected by Earth upheavals, maybe there was a mass movement of the advanced race from many parts of the world to safer lands, particularly in the Near East.

Certainly, the Babylonian Brotherhood and others with advanced knowledge were very keen to make their way to Britain and establish their headquarters there. London became the epicenter of their operations and it remains so to this day. There must be a very important reason for that, which I estimate relates to the energy fields in these lands.

The British Isles is a really sacred place to the Brotherhood because it is the center of the Earth's energy grid. It is not without reason that there is a greater concentration of stone circles, standing stones, ancient mounds, and sites, in areas of Britain than in almost anywhere else in the world. Those who understand how to manipulate energy and consciousness would seek to base their activities at the heart center of the planetary energy grid and they have done this by operating so much of their agenda from the British Isles. London is also a major site on the Earth's magnetic grid and it became the capital not only of Britain or Barat-land but also of the Babylonian Brotherhood. To them, it is their 'New Troy' or 'New Babylon'. The city of Troy in Asia Minor, the place made famous by the Trojan

Wars and the *Wooden Horse Legend*, was another Aryan center. It was the old capital of the Hittites. Many of the reptile-Aryan bloodlines appear to have been based in Troy and it remains a sacred place for those at the upper levels of the secret society network who are aware of their true origins.

Troy or Troia means ‘three places’ in Greek and Hebrew, an allusion to the trinity, another belief that Christianity has stolen from the ancient world. In English, Troy or Troia is Tripoli, the name of the capital of Libya today and home to that Brotherhood frontman, Colonel Gaddafi. Once again, Troy relates to the extraterrestrial full-bloods and crossbreeds, hence the constant obsession with that name by the Brotherhood.

In the *Iliad* epic, believed to have been written by the Greek poet, Homer, it states that Troy was founded by Dardanus, the son of the Greek god Zeus, who was a Titan - the reptilian bloodline. Zeus was depicted as both an eagle and a serpent. He was said to have been born in Arcadia, in Sparta, and after the Trojan War, many Spartans migrated into what is now France. Terms like ‘New Troy,’ therefore, relate to centers for these same bloodlines.

Most people don’t realize that London was founded as the ‘New Troy’. After the destruction of Troy around 1,200 B.C.E., the story goes that Aeneas, born of a royal bloodline, fled with the remnants of his people and settled in Italy. There he married the daughter of Latinus, the king of the Latins, and through this line later emerged the Roman Empire.

According to many traditions, the grandson of Aeneas, a man called Brutus, landed in Britain around 1,103 B.C.E. with a group of Trojans, including some from colonies in Spain. They referred to Britain as the ‘Great White Island’ after the white cliffs which abound on the Southern Coast. In the southwest of England is the town, Totnes in Devon, a short distance inland from Torbay, the oldest seaport in the area. Here there is a stone called the *Brutus Stone* on which, the legend says, the former Trojan prince stood after he first landed. Welsh records say that Brutus was met by three tribes of Britons who proclaimed him king. Brutus founded a city he called

‘Caer Troia’ - New Troy. The Romans would later call it Londinium. London became the operational center of the empire of the Babylonian Brotherhood, and it still is, along with Paris and the Vatican.

In the *King Arthur* stories, London or New Troy is Troynavant, King Arthur’s eastern gateway city. King Arthur’s Camelot apparently means Martian City or the City of Mars. Artifacts discovered by the German archaeologist, Heinrich Schliemann, at the site of ancient Troy, contained many of the markings found on British megalithic stones. They were also decorated with the swastika, the Phoenician-Aryan symbol of the Sun. Once again, they were the same people. The white races of people have taken over having the most power and control, reigning over the entire globe. Within this race and others, going back to antiquity, are the reptile bloodlines who are today centered on London, New Troy, or more appropriately New Babylon. The bodies of these elite bloodlines are occupied or controlled by the reptiles of the lower fourth dimension and most of the lesser Aryan hierarchy have no idea that this is so. I will focus on this reptilian-Anunnaki network and chart it into the modern world, after we have considered the truth about the religions which the reptilians have used so effectively to batter the human race into mental, emotional and spiritual submission.

Karen writes, “Touching a bit on the embedded imagery issue. This is a difficult one to get across. I came into Bret’s line of research being quite opposite from people with some talent of seeing things in space agency photographs ... this is a deep politics group, not an anomaly group, but some of you will know what I say when I say I don’t have the best capacity at PQ... perception quotient ... nor finding hidden pictures. Here are the options we debate. Often dismissed as ‘pareidolia,’ people finding imagery in space agency photos have become a mighty army and the deep politics of this is that NASA lives very well up to its moniker, ‘Never A Straight Answer’ on much of anything unless it’s a press release. For the sheer volume of what is found that they still call ‘just a rock,’ well that idea of ‘pareidolia,’

like when you see a rabbit or turtle in a cloud, it isn't flying like they had hoped. Another option that may be at work here is that an esoteric principle is we have to be told, given the chance to defend ourselves mentally before the next load of hogwash is dumped on us. So this imagery could be implanted as part of that dis-info process by Earthside pareidolia propagandists. Spaceside beings are trying to give us breadcrumbs to figuring out that we are being lied to so are using advanced holographic digital process or energies to storyboard a huge HINT... 'your history books are really off, guys, just thought you should know.' There is a subtle holographic overlay on the actual surface of Mars and the Moon as an advanced artform/teaching platform and maybe even pictorial navigational aid (like the Nazca lines) 'Take a left at St. George's horses' ear and go to the dragon's nose and there is the entrance to the underground bases'... I know I am throwing some of you all into the deep end of it... where Bret and I reside on a normal day-to-day basis, so sorry for that.... we just couldn't resist when we saw that St. George image this week. Enjoy.... and our free ebook, which is really weird and gets you into this embedded info (sorry some of it is fuzzy we asked NASA for the high res stuff but they aren't giving that out)."- Karen Christine Patrick -

Secret Space Program?

This is some of the more astounding evidence of a secret space program. The late 1940's and early 1950's was a pinnacle time related to the human discovery of new technologies and interactions with extraterrestrials. In 1947, we had the Roswell UFO crash, of which there was heavy military concern and involvement. Sgt. Homer Rowlett, Jr. confessed knowledge of the crash, to his daughter in 1988 (after acquiring agent orange in Vietnam and knowing he was not going to live much longer). While on the gurney to go to the military hospital he grabbed his daughter and said " Baby, the story is true and don't let anybody tell you any different. There was a spacecraft and there were Grey's out there."

His daughter said she then kissed him and said that was the last time she got to talk to her dad. She stated that her father was very committed to his family and country.

Henry W. Mcelroy, Jr., former legislator for the state of New Hampshire during the Eisenhower administration, remembers an undisclosed briefing that stated that 'a meeting could be arranged as appropriate with President Eisenhower if desired,' and disclosed the ongoing presence of extraterrestrial beings in the United States of America. The tone of the brief showed that the visitors were in no way causing harm, and basically had no intention of causing any disruption then, or in the future, to the continuity of the country or the world. Though it was not verified that a meeting took place, because of Ike's optimism in 1961, Mr. Mcelroy feels that a meeting did take place between the President and extraterrestrial off world astronauts.

Paul Hellier, former Minister of defense for Canada, interviewed the former chief of emergency measures, who stated that when he went to Langley Air Base in America, the CIA asked him if he would like to see one of these UFO's and then flew him to area 51. He signed an oath of secrecy, and then did in fact see crashed extraterrestrial

craft in a hanger. The CIA allowed him to go aboard this craft and observe it as well as take notes, so that he may better deal with this issue if it ever arose again. He was told to never tell anyone and he didn't - not even his wife. Paul Hellier explains that there are E.T.s that look so much like us that we wouldn't be able to tell the difference. Hellier claims there are Grey's that are called extraterrestrial biological entities (EBEs) with whom a deal was made for a limited amount of human abductions in exchange for technologies. These traded technologies were used in the advancement of weapons and craft that are almost identical to the E.T. craft, so much so, that no one could tell if they were extraterrestrial or ours. This amazing story is corroborated by a former CIA official that even on his deathbed did not give his real name for his families sake.

The former CIA official stated that he worked under the Eisenhower administration on *Project Blue Book* (which had previous project names and was said to be a cover for the true story of extraterrestrials). He stated that Eisenhower was going into Area 51 with troops to take over the base, but that things were peacefully resolved after Eisenhower gave an ultimatum which demanded that the CIA at Area 51 report to Washington D. C. within a weeks time or the President would command the First Army to deploy on the site to take it over. An arranged meeting was conducted between the President and the extraterrestrials. The CIA official stated that the Roswell craft was in fact real and he saw that it looked strange - like heavy aluminum foil and weighed 150-300 lbs, as you could rock it. He said, in laymen terms, it was powered by a rivers type gravitational thing of some kind. He stated that at that time he received the mathematical code for reversing gravity on a 3/5 card. He said there were different types of Greys. At S-4 he viewed the autopsy film of a deceased alien. That day an interview was going on with another Grey alien. The CIA's official reason for seeing all this, was to go back and tell Eisenhower that they actually had aliens. The secret model jet he saw in the main hanger at Area 51, at that time, was the SR-71 - a precursor to the *Blackbird* and the *U2 Spy Plane*,

which wasn't suppose to exist yet. Eisenhower, Nixon, and Hoover were privy to this information. The CIA official said that they were all worried that *Black Budget Programs* existed without the President knowing. Some time after that, Eisenhower gave the warning speech to the country about the dangers of the *Military Industrial Complex*. Eisenhower and the rest of the men decided to keep all these things secret from the public, for fear of public backlash in the areas of religion and economics. Continuity became the main concern for Military insecurity, which was very high with the red scare and the *Cold War* developing. The military definitely had something to hide from the public.

Paul H. Utz, an Area 51 employee at Nellis Air Base, was an optical engineer who went to work in an unmarked 737 with a red stripe down the side where the windows are (now known as *Janet planes* or *flights*). A flight that took him from Las Vegas to Area 51, also known as dreamland. He worked with Tom Hamilton on the missile range. After Utz retired he told his son everything. Utz's son stated that his father told him that he was given different technologies that were said to come from various universities and that he was to do certain things with that technology. Utz tested different types of energy sources that were said to have been blown up on the range and that the material had organic properties. He stated that his father started his career at White Sands Missile Range in NM. One evening Utz's son describes seeing the *Stealth Bomber* coming out in the news and his father made a phone call and was picked up by some men who discussed who might have leaked information to President Carter who, to further a public agenda, released sensitive information about technology to the news. The senior Utz was one of the suspects for the leak, but was later found innocent of the allegations. The son also stated that his father eventually was promoted to a "Q" Clearance. Though his father never had complete access to Area 51, the story is suggestive of the secret technology during the Carter Administration.

Col. Lorin Ross Dedrickson received an MBA degree at Stanford University Business School and was assigned to the *US Atomic Energy Commission*. A long service with the Energy Commission between 1950-1958 included, contract administration duties at Nevada test sites, Pacific Nuclear Test Area west of Hawaii, nuclear weapon manufacturing and quality assurance in Albuquerque, and inspection of nuclear and non-nuclear facilities throughout the country. Dedrickson has stated that Apollo 13 had help from E.T. craft coming back from the Moon and there was a time when the E.T.s thought they would have to bring our astronauts aboard their craft. He has also stated that when NASA tried to nuke the Moon in an experiment to find water, that missile was disabled before impact, by other than humans.

LT. Robert Jacobs and Ken Johnston, Sr. contracting at Vandenberg, CA. with Martin Marietta, have both stated that during separate tours of duty at Vandenberg Airbase, they witnessed UFO's on film, moving at extremely high rates of speed, disabling the *Peacekeeper Missile* and every missile sent up since with some kind of plasma ray.

Robert Salas former USAF officer has also stated publicly that UFO's have disabled missiles at the nuclear facility in which he was stationed at the time. It seems to be apparent that there was a secret space program, alongside of the public space program, that used rudimentary means to accomplish goals.

It has been an amazing journey studying the Moon and I would like to share the following transcript, which I think is very important to our human story.

Robert Wood and William Tompkin interview about the moon:

Interviewer: Walter Nowosad, from Search4TruthReality TV,
Published Nov 14, 2016, on youtube.

Legend: (I) interviewer, (WT) William Tompkins, (RW) Robert Wood

I; So we saw Neal Armstrong, " One Small Step for man "

WT; "One Giant Leap for Mankind"

I; I know the rest of it, everybody knows it. We have new generations who have no idea of what we saw.

I; What did you see? Can you share with us your experience of the Moon landing?

RW; Well, when I heard those words, I asked myself, 'I wonder how long it took to think about those words to say.' I'm sure they had it planned, and it never occurred to me that they had anything planned when I first heard those words, other than the regular landing. So when Bill told me that he was watching TV, in a secret room, and that on the TV there were craft on the crater at the same time Neal Armstrong was saying these words, I was stunned, and the reason I was so excited was because, Bill had drawn a sketch of what was on the TV, and that sketch is in the book. It's a totally different story than what we have been told and confirms what I increasingly believe, as the process of controlling the secrets was so sophisticated that, the government was able to fool the entire public, making it look like nothing anomalous was seen there. The anomalies being, 7 craft on the edge of the crater.

I; Tell us about this room Bill, How many people were there? What did they see?

WT; Well, it was, I got sort of hired at TRW to put together like a small command control station for the Apollo Program. Where the facility actually set up straight contacts with mission control in Houston, Texas so that we got the same information going and coming from the Astronauts comments. It wasn't a very large room,

but off site not in the regular room, but in the facility at TRW. We set that up so that we could monitor those transmissions as the company putting together all kinds of proposals on space systems, and do unsolicited bids back to the government off site.

I; Where offsite was it?

WT; It was only about 6 miles, because actually TRW had hundreds of offsite facilities, and it was just one of those in a separate building 4-6 blocks from the mission control center. We had all of the communications that NASA had, as we were connected to them, so we could contact them directly if it became necessary, but we were just monitoring. That's all we were doing.

I; This is a bit different than what I remember in the book. So you're telling me it was in a separate facility?

WT; Yes it was separate in Texas, but should have been at the L.A. Airport, because it was where all of the space people were, but after Kennedy was taken out a certain governor moved everything to Texas (L.B. Johnson), but we had the capabilities of listening to the conversations of the astronauts and viewing what was taking place, even with some of the cameras. For instance, after the maneuver to get from launch position to the Moon, we had to separate stages, The LM stage from the S4-B, turn them around backward and connect them again. There were all kinds of maneuvers we were doing while flying there. Remember also we had launched 12-14 surveying missions where we sent up satellites that flew around the Moon so we could be looking at where we were going to land, make the selection of where we wanted to land, and during those views of the Lunar surface, we were seeing those ancient facilities on the Moon. We already knew this before Apollo 11, around 1966-68.

I; Who are we that you speak of?

WT; I'm speaking of NASA. We, NASA. So before the first man went to the Moon, of course, you don't just go there cold, it was the program to go, and several different vehicles were sent up to photograph different areas, to confirm the areas that they wanted to land. These were the Lunar Orbiter Missions. These vehicles go out with the different cameras turned on to make their missions around

the Moon, and they take their photographs as they are going around, and those were programmed from NASA facilities here. That's not the one we had at TRW, but that was already programmed so in support of NASA, TRW saw some of the photographs of the previous unmanned missions which showed buildings. Ancient Buildings. We also saw translucent buildings which were parked like a building could be 3/4 of a mile high, glass and be a mile and a half above the surface of the Moon.

RB; So Bill, this was over a period of months or in the vicinity of the Neal Armstrong landing?

WT; It was like these appeared over the year before the first manned launch vehicle. NASA found all kinds of new things, which of course, they didn't release.

I; Was TRW getting this at the same time, were they aware?

WT; No, but before that, we were getting the same information from our people from NASA. We were like in bed with the NASA missions. We were making recommendations and programs under contract.

RB; So TRW had access to the medical communications from the Astronauts?

WT; Yes, and access to most everything on the program.

Communications, eyes, everything, but this separate building thing was sort of different in that we had sort of a window into what Houston was looking at. We got this information, maybe not legally but we were doing this.

RB; So Bill, did you see some of these buildings on the TV? Did your eyes personally see these?

WT; Yes, we saw some of the structures.

RB; But did you see these?

WT; Yes, but that was before the first manned missions during Lunar Orbiter.

I; But did you personally see these structures with your own eyes on the surface of the Moon?

WT; Yes, The one I saw was a glass building, and was floating about a mile off the surface of the Moon.

I; You saw that one?

WT; Yes.

I; Was it lit up, was it broken?

WT; It looked like a translucent building, Not clear. The pictures weren't clear. That same set of images showed three different areas on the far side of the Moon, which had ancient structures on the surface of the Moon, and we saw those before any manned mission.

RB; This is exciting new stuff to me.

I; At what point does a building stop being a building and becomes a spacecraft? I mean it's a mile and a half above the surface.

WT; What we were looking at, most of the stuff went to Huntsville where Werner Von Braun and others who ran the program had access and could analyze these things. They didn't decipher these at the command center in Houston everything went to Huntsville. Dr. Von Braun at the Debus facility.

I; What's on your mind?

RB; NASA never said anything other than they had total command of all these missions, and never admitted that Huntsville had anything to do with this level of activity. Huntsville was basically an Army program. Basically, Bill is saying that Von Braun and Debus had access to all this top secret stuff on the side without a lot of people knowing about it.

WT; Yes, because they were running it. There were other facilities, on the Moon beside the 200 stories rectangular building floating a mile off the surface of the Moon. Like streets or roads on the surface that they photographed. So all this stuff was new and classified. So that the higher ups knew a bit about their mission before going there. That was the purpose, but they found all this stuff. The actual mission, Apollo 11, when they first got there, before they got to the Moon, halfway, what I'm about to say wasn't broadcast to the public end of the mission, but NASA got it, and that was there were a number of huge vehicles who were closing in on our Apollo vehicle, which now is just the S4-B stage, The Boeing first stage and North American second stages were gone. Now we have the S4-B stage and the LM. Basically, we were a very small vehicle. Then this massive

extraterrestrial vehicle is coming at us, and our transmitting antennas that are watching this can see this coming in. So this great big vehicle looks as though it's going to hit us, but at the last minute it didn't and had no intention too. It simply came in, moved around us and finished its orbit. Then those guys eventually hovered on the edge of the steep part of the crater, or the high edge of the crater, where Apollo 11 Eagle landed.

I; Just like it shows in your drawing?

WT; Yes.

I; So these ships had closed on the rocket, passed them and landed down there waiting for Apollo to land ? Are these the same ships?

WT; Obviously they came in not to damage us or change our direction, but just saying hello or whatever.

RB; Where the Astronauts showed what was on the Moon before they started their mission?

WT; The personnel that was on the mission, were knowledgeable about what was there, okay, but all of the Astronauts did not know. The Astronauts that were actually on the mission were told to look for that when coming around the back side of the Moon, on a need to know basis. The Astronauts reported during their orbit around the Moon before landing, talking back and forth about different facilities as they flew around, confirming what was seen on the unmanned Lunar Orbiter missions, confirming what was photographed. Yes, that stuff was confirmed and went back and forth in the conversations. Even with such clarity that one building was reported to be a bit southwest of its original location, and so on. None of which the public heard of including Mission Control. What got back to Command Center Mission Control was split too. Not everybody there heard everything. Others covered it up from the normal public. What I'm saying is that we had huge vehicles pass before we landed and came in as we were there and passed by when we left. They were considered friendly. When the Astronauts climbed out of the LM they had already seen these machines in space on the way toward the Moon.

I; Linda Moulton Howe had said she knew an Astronaut who was

friends with Neal Armstrong and had stated something to the effect that Neal said that he was ordered to turn the LM around when landing, because there were already three of them on the surface. That was from first-hand testimony just like what you're saying.

----end---- of the Lunar information part of the interview.

When I first met Dr. Ken Johnston, Sr., one of NASA's Civilian Astronaut Consultant Pilots who was a contractor working for Grumman while testing the Lunar Lander and later straightened up the highly disorganized Data and Photo Control Department, I began to learn of the amazing stories of his time working there. I had already heard the stories of the existence of a Lunar Archive independent of the official online NASA archives and a Lunar base from Ken's numerous interviews. I never in a million years thought I would actually get to see it with my own eyes. I began chatting with Ken and found that we had a lot of common interests, including our affiliation with Lunar images. I was hunting anomalies and looking for the embedded Lunar and Mars imagery I saw in 1982. Karen and I moved to Ken's town in 2015, to work with him on his autobiography. I studied his story about the Lunar base he saw in Tsiolkovsky Crater, in a 16mm film that he showed to Dr. Thornton Page and some of his close colleges back in 1971 at NASA. I found his story to be true, except for a few details as to what mission the film was made from, but remembered the crater. I helped him figure that out by looking at when he was working in the Data and Photo Control Department and matching that up with the specific Apollo Mission. We found it to be from a film made during the Apollo 14 flight. Through more investigative research, I discovered within the mission transcripts that Edgar Mitchel shot film of Tsiolkovsky Crater, just as Ken said in his story. I also found a 70 mm image from Apollo 14 showing the exact Sun angle Ken described. Debunkers have given Ken a hard time with his specific facts, but his story has never changed about what he saw that day on the 16 mm DAC film from Apollo 14. Though the actual

film is missing or hidden, we have collected other evidence which affirms Ken's extraordinary story.

Dr. Thornton Page knew exactly what 16 mm film Ken needed to retrieve for him to show the other scientists after the astronauts were debriefed. Dr. Page had already seen it because he knew which canister number to tell Ken to retrieve. Other images of Tsiolkovsky Crater exist that vaguely show the Lunar base and expose the exact Sun angle described by Ken Johnston, Sr. The transcripts from Apollo 14 state, the original film (which contains footage of the Lunar base), was shot by Dr. Edgar Mitchell from the LM on the third day, at 2:30 pm, above the Lunar surface with the (DAC) Data Acquisition Camera, 16-millimeter Maurer Data Acquisition Camera (DAC). Apollo 14 carried three Maurer Data Acquisition Cameras (DAC), one in the CM and two in the LM. The cameras were used for recording engineering data, continuous-sequence terrain photography, and Lunar surface photography. The CM camera had lenses of 5-millimeter, 10-millimeter, 18-millimeter, and 75-millimeter focal lengths. One of the LM cameras was fitted with a 10-millimeter wide-angle lens, and one contained a battery power pack using a 5-millimeter lens. Accessories included a right-angled mirror, a power cable, a sextant adapter, and a CM boresight window bracket. The Maurer cameras weighed 2.8 pounds each, with a 140-foot film magazine attached. They had frame rates of 1, 6, and 12 frames per second automatic and 24 frames per second semiautomatic at all lens focal lengths, and shutter speeds of 1/60, 1/125, 1/500, and 1/1000 seconds, also at all lens focal lengths.

The Apollo 14 crew returned 1328 frames of 70-millimeter photography and 15 exposed magazines of 16-millimeter film. Apollo 14 consisted of Ed Mitchell (LMP), Films Tsiolkovsky with the (DAC) Data Acquisition Camera, Stu Roosa (CMP), and Alan Shepard (CDR).

Apollo 14 Lunar Module pilot Edgar Mitchell will surrender this flown-to-the-moon 16-mm (DAC) Data Acquisition Camera to settle a federal lawsuit against him. He was supposed to have left it on the

Moon, but he kept it. The film cartridge is missing. Edgar Mitchell has decided to give up the camera he kept as a memento of his 1971 Moon mission, rather than face a federal lawsuit over its ownership.

In a settlement Mitchell reached with the U.S. government filed with the District Court in southern Florida on Thursday (Oct. 27), the sixth man to walk on the Moon agreed to "relinquish all claims of ownership, legal title, or dominion" over the data acquisition camera that flew with him aboard NASA's Apollo 14 mission. Mitchell agreed to allow Bonhams, the New York auction house where he had consigned the camera for sale last June, to release the artifact to the government. Bonhams had estimated the camera's value at \$60,000 to \$80,000.

It is of my opinion that Dr. Edgar Mitchell has shone light on the fact that this film actually exists in his own way, even though he also felt the patriotic duty to keep his oath of secrecy regarding what is really on the Moon, along with all other Astronauts.

The 16-mm camera, which was one of two motion picture cameras on board the Apollo 14 Lunar Module, "Antares," when it landed on the Moon on Feb. 5, 1971, will be given within 60 days to the Smithsonian National Air and Space Museum in Washington, DC for display.

The facts are clear today, as we show that the 16 mm film of Tsiolkovsky was filmed by Ed Mitchell from the LEM while in Lunar Orbit near the Command Module - just as Ken Johnston, Sr. has always described.

03 14 29 26 IMP	I'm going to see that I'm all set up for this acquisition. <u>Venus 00; plus 345.</u> Okay. I'm 2000 MINK. <u>WASDAK, WIDE.</u> And 6 minutes away from 10.
03 14 29 53 CDR	Oh, it looks good through the sextant.
03 14 29 56 CDR	What?
03 14 29 58 CDR	Sure looks good through the sextant.
03 14 30 03 IMP	Well, I think it's got a reddish tint to it out the window. Sort of like, you know, the south-west desert. You know, red hasn't been mentioned before. Do you see Tsiolkovsky over there?
03 14 30 23 IMP	Oh, sure, that's Tsiolkovsky. <u>Okay.</u> I've got it. Yes. That mother is <u>black out there.</u> Isn't it? And flat. And there are really a lot more color differences than I expected.

Based on the fact that the public has not seen this film, I submitted an (FOIA) Freedom of Information Act request for a copy of the 16mm DAC film from the Apollo 14 Lunar Module, which according to the transcript was filmed over Tsiolkovsky Crater. The public has the right to see this film, and it is my understanding that it is time for this disclosure, as we are all interested in continuity of our future and international security regarding extraterrestrials on the Moon.

**Recreation of what Dr. Ken Johnston saw at JPL
on the 16mm film, he showed Dr. Thornton Page.**



Ken Johnston Sr. has told me many times, that at the end of the Apollo missions, any physical evidence regarding the Apollo program was thrown out, which include images, records, and items considered to be classified material. It must have seemed strange, to say the least, to have been asked to get rid of historical items when NASA was supposed to be transparent to the public.

"There is life in the Universe. We have been visited, and UFOs have been covered up by the government for a long time. "

~ Dr. Edgar Dean Mitchell, Apollo 14 ~

Dr. Edgar Dean Mitchell, September 17, 1930 – February 4, 2016, was a United States Navy officer and aviator, test pilot, aeronautical engineer, ufologist and NASA astronaut. As the Lunar Module Pilot of Apollo 14, he spent nine hours working on the Lunar surface in the Fra Mauro Highlands region, making him the sixth person to walk on the Moon.

NASA seems to have been a front for the secret space program all along. NASA's standard procedure for handling data:

According to standardized protocol of this working group of decision makers regarding Lunar data:

"APOLLO LUNAR SCIENCE DATA ARCHIVING REPORT OF THE GEOPHYSICAL DATA EVALUATION WORKING GROUP. The charter is reproduced as Appendix D.

With our initial assessment of the problem, it became clear that some critical decisions were needed concerning how, where, and in what form to store the data. We found that it would be neither practical nor desirable in most cases to distribute the raw data from the range tapes. Therefore, we concluded that NASA should store for use by other scientists only data reduced and corrected by the principal investigator since he best understands the conditions under which these data were acquired and the pertinent details of his instrumentation. In addition, we concluded that some analyzed data should also be stored since, for many studies, such data could be used without further processing.

Finally, we agreed that microfilms of reduced data, in some cases only for special events, should also be stored for dissemination, because this form is convenient for inspection by investigators.

LRO and LCROSS are the first missions launched as part of the United States Vision for Space Exploration program".

The total cost of the mission is reported as US \$583 million, of which \$504 million pertains to the main LRO probe and \$79 million to the LCROSS satellite.

The LRO data is simply enhanced Lunar Orbiter 1-5 images from 1966 - 1968.

SPACE-LIFE REPORT COULD BE SHOCK, UFOI, Vol. I, No. II (Dec 1960 - Jan 1961 issue)

The discovery of intelligent space beings could have a severe effect on the public, according to a research report released by the National Aeronautics and Space Administration. The report warned that America should prepare to meet the psychological impact of such a revelation.

The 190-page report was the result of a \$96,000 one-year study conducted by the Brookings Institution for NASA's long-range study committee. The public realization that intelligent beings live on other planets could bring about profound changes, or even the collapse of our civilization, the research report stated the following:

"Societies sure of their own place have disintegrated when confronted by a superior society," [...] "Others have survived even though changed. Clearly, the better we can come to understand the factors involved in responding to such crises the better prepared we may be."

Although the research group did not expect any immediate contact with beings from other planets, it said that the discovery of intelligent space races "could nevertheless happen at any time."

Even though the UFO problem was not indicated as a reason for the study, it undoubtedly was an important factor. Fear of public reaction to an admission of UFO reality was cited as the main reason for secrecy in the early years of the Air Force (AF) investigation. (Confirmed to NICAP's present director in 1952-3, at which time, the AF was planning to release important UFO reports, along with the famous Utah motion-pictures of a UFO formation.)

Radio communication probably would be the first proof of other intelligent life, says the NASA report. It adds: "Evidence of its

existence might also be found in artifacts left on the Moon or other planets."

This report gives weight to previous thinking by scholars who have suggested that the Earth already may be under close scrutiny by advanced space races.

In 1958, Prof. Harold D. Lasswell of the Yale Law School stated: "The implications of the UFOs may be that we are already viewed with suspicion by more advanced civilizations and that our attempts to gain a foothold elsewhere may be rebuffed as a threat to other systems of public order." (UFO Investigator, Dec. 1958.)

The NASA warning of a possible shock to the public, from the revelation of more advanced civilizations, supports NICAP's previous arguments against AF secrecy about UFOs. All available information about UFOs should be given to the public now so that we will be prepared for any eventuality. Since the inception of that report, measures have been taken to debunk any evidence of UFOs, Lunar Ruins, Moon bases, or extraterrestrial life forms of any kind.

After Harry S. Truman discovered that there were aliens that crashed in Roswell, the military became involved for which Ike was briefed. No one else could be trusted with the knowledge of what the military found, so Eisenhower became president. After twenty some years after Roswell, military intelligence knew more about our neighboring E.T.s on the Moon. Dwight D. Eisenhower was president in 1952, when it has been said peaceful E.T.s of the Pleiadian type visited from their Lunar base. These E.T.s even took Eisenhower to the back side of the Moon for peace talks according to Cmdr. Graham Bethune of the U.S. navy. Bethum also said that Eisenhower was interested in military aspects of their technology so this meeting fell short, and later, in 1955, Eisenhower met with the Greys at Holloman Airbase for a different offer, one that would be an advantage for our military defense. That treaty was signed, according to Bill Kirklin who was a medic at Holloman Air Force Base at the

time. During a press conference, Eisenhower said we shouldn't worry about the Moon regarding defense, there is no enemy there. Many years later, negotiations led to what became our controlled secret space program through the Johnson administration, shortly after John F. Kennedy was assassinated in Dallas. Negotiations were about making this a better place to live, with new technologies, but the military used it to enslave us instead. As the Moonlings watch us and monitor us with satellites, you could say it really was the *Truman Show* after all. The technologies were intended for benign purposes for health care, agriculture, communication, and transportation, that would have and should have made our world a better place. The problem with that is, as our government sees it, that it would, in turn, empower the individual.

Valiant Thor, the man from Venus, allegedly visited the White House for a year begging them to change their ways for peace. Military insecurities got the best of them and our American leaders did just the opposite in a time of the Cold War and the red scare. I hope today we can see the error of our ways and do what is right, instead of enslaving people. The mainstream media is also controlled - to make us think we are free. I don't know if it was a mistake back then, given the situation of the world, but my hopes are that we can get past our differences, like Reagan said, and come together as a planet in peace regarding beneficial negotiations with E.T.s. If the E.T.s only stipulation was for us to get rid of our weapons, in exchange for technologies, like zero point energy, anti-gravity, healthcare technological miracles, and other brilliant technologies, how bad could their intentions be? This is exactly the type of question President Eisenhower may have asked, "So, how can we use it as a weapon?" Considering that the President was a decorated Army five-star general.

Rocket fuel and other petroleum-based weapons and space propulsion systems are what the *Robber Barons* decided to go with, because it causes a dependency while continuing Tesla and Brown research for anti-gravity and other fun things the Nazi scientists had in

the mid 30's. They wanted the public to perceive a limited technology to keep us in the dark ages while they simply grow with advanced health systems and anti-gravity ships. By the time the Apollo missions got going, there was a dualistic scientific world going on and Werner Van Braun knew about both. The challenge of getting a man into space wasn't the challenge. The challenging part was to do it while keeping the public's perception of the technology being used - which was rocket fuel and mechanical contraptions in basic engineering-right were it was at. NASA became a front for secret space programs which put us on the Moon long before the dangerous explosive Apollo missions. Of course, the world's dependency on fuel and electricity made the Robber Barons rich.



GERALD LIGHT
19445 SCENARIO 1499
LOS ANGELES 24 CALIFORNIA

Mr. Meade Layne
San Diego, California

My dear Friend: I have just returned from Maroc. The report is true--
devastatingly true!

I made the journey in company with Franklin Allen of the Hearst papers and
Edwin Housree of Brookings Institute (Truman's erstwhile financial adviser)
and Bishop MacIntyre of L.A. (confidential names, for the present, please.)

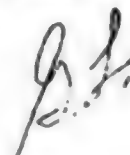
When we were allowed to enter the restricted section, (after about six hours
in which we were checked on every possible item, event, incident and aspect
of our personal and public lives) I had the distinct feeling that the world
had come to an end with fantastic realism. For I have never seen so many
human beings in a state of complete collapse and confusion as they realized
that their own world had indeed ended with such finality as to beggar descrip-
tion. The reality of "otherplane" aeroforns is now and forever removed from
the realm of speculation and made a rather painful part of the consciousness
of every responsible scientific and political group.

During my two days visit I saw five separate and distinct types of aircraft
being studied and handled by our airforce officials--with the assistance and
permission of The Etherians! I have no words to express my reactions.

It has finally happened. It is now a matter of history.

President Eisenhower, as you may already know, was spirited over to Maroc one
night during his visit to Palm Springs recently. And it is my conviction that
he will ignore the terrific conflict between the various "authorities" and go
directly to the people via radio and television--if the impasse continues
much longer. From what I could gather, an official statement to the country
is being prepared for delivery about the middle of May.

I will leave it to your own excellent powers of deduction to construct a fitting
picture of the mental and emotional pandemonium that is now shattering the con-
sciousness of hundreds of our scientific "authorities" and all the pundits of
the various specialized knowledges that make up our current physics. In some
instances I could not stifle a wave of pity that arose in my own being as I
watched the pathetic bewilderment of rather brilliant brains struggling to make
some sort of rational explanation which would enable them to retain their fami-
liar theories and concepts. And I thanked my own destiny for having long ago
pushed me into the metaphysical woods and compelled me to find my way out. To
watch strong minds cringe before totally irreconcilable aspects of "science" is
not a pleasant thing. I had forgotten how commonplace such things as the deam-
terialization of "solid" objects had become to my own mind. The coming and going
of an etheric, or spirit, body has been so familiar to me these many years I had
just forgotten that such a manifestation could snap the mental balance of a man
not so conditioned. I shall never forget those forty-eight hours at Maroc!



I don't know what is more psychologically damaging to Americans: the complexity that many of us couldn't begin to fathom, or just the fact that America was once again creatively ripped-off by greed and corruption. One thing that should be disturbing to America's perps, is the fact that they did too good of a job subduing people into legally binding submission and financial assassination, while making as much as possible look like a coincidence. Moving beyond this will take some diplomacy and ingenuity. Americans are some of the brightest people in the world. We have had to recreate ourselves many times basically while others- mainly the one percent - enjoyed financial stability off of what can be called the 'majorities' mere survival.' If we are able to learn helplessness, then we are more than capable of learning helpfulness. We are trapped in a myriad of post-trauma, worse than the *Great Depression*, yet similar enough, to make a *New Deal* like Roosevelt proposed and carried out. This would require forgiveness of debt, a basic income guarantee, and programs to create needed jobs - like infrastructure and housing for displaced Americans. There is no lack of resources, they are just hoarded by controllers who don't know what to do with them. I propose the hoarders let loose of some of these resources so that Americans can have the tools they actually need to build a better future, and to know their true past. This will not fix the psychological damage from false flag operations, abuses of power, and mind experiments funded by corporations, but there is hope of a subtle new beginning. Within the ranks of the corrupt, from top to bottom, there is sense in starting the game over, once the economic and psychological war has been won against their own people of Earth. Enough of the lies, we can start the stupid game over with fictitious reform, or we can engage in more helplessness. Either way, it is still the same unless we can learn from our true history. I strongly believe that we need disclosure to illuminate Earth's path, and give those who have been severely jaded, lied to, and disillusioned, truth and hope for a future that is created not by human nature, but by knowing the

natural multi-verse. We can then truly join our galactic family in prosperity and peace. Healing will take just as much time as it did to become sick. Without knowing our truth, we will sadly remain sick - repeating the tragedies of our past simply because it was a falsely designed system to only benefit its creators. There have been some good people that I have shared this Earth with and some of them actually worked for NASA. The evidence seen in this book is a testimony to that fact. There is hope for humanity and it begins with the truth. The truth of our origins and the truth about our history. The history of the human race did not start on this planet and we have some very ancient allies against what Earthlings consider to be corruption. The knowledge I have gained over the years is directly guided by our space brothers and has been accumulating since I was a young boy. Some of those guides are very human looking E.T.s that have mentored me directly. I feel it was all for this very moment, when I could finally show the world that, in fact, we are not alone. We are all in this together and our weakest link is those who have submitted to corruption. There are good people who live on this planet who are full of love and compassion for others and it is something I wish I knew long ago when things got rough for me personally. I was always targeted by those who were trying to find people who have had contact. Well, I am still here, able to tell the world that we are all connected in the universe, so all of the humanity has been contacted at some point in their life. One day we will wake up from our dream and understand that this is the dream - the reality we think we live each day. To be human and to experience relief from pain, to one day truly be who we were meant to be, FREE, from any kind of oppression. We are as intelligent as we are taught to be and it is the failure of the teacher if the student fails. That doesn't mean there is no hope - for failure is also part of a learning process. Those who thought the world couldn't handle the truth failed us all, but now we know that it was not our lesson to learn, but for those who experienced the consequences of a world hidden from itself. We have the next generations to consider, for they will know that we all share the same space with many races of E.T.s with whom they can begin to form new alliances

and go to indescribable places in our galactic plane. Olympus is here, as well as, the Underworld. Diplomacy and balance should be taught at every level. Our world needs the kind of change that benefits all humankind and E.T's. When the E.T.s first arrived, it was our leaders who shot first and asked questions later. This is not a desired protocol for all of humanity. By the looks of the results, it seems that deals and exchanges were made that did not benefit all. This military mind needs to be put to rest and consciousness to replace it.

I knew when I was five years old that I would be part of the space generation. Well for many years I was definitely in space, not to lend any credibility, but I saw the world much different, almost stereoscopic. I could easily read any puzzle picture from *Highlights Magazine* that was put in front of me and I could not only draw "Tippy" the turtle but see him talking in my head. I have a very active right brain you might say. I can't say that I have always seen myself as special because I have had my fair share of abuse, like many kids did in the early 70's. I remember my mother telling me where she was when they announced to Americans that JFK had been shot in Dallas. It only seems fitting that this new information should come out of Texas, since it is where our space race started. Sure there were German scientists from the end of WWII brought over through *Project Paperclip* and guess where they stayed, many near Houston in a holding camp. A history that I won't go into entirely, but one of those scientists was the late Werner Von Braun who worked with Carol Rosin on advanced technology. She said that Werner stated "First it will be the Russians. Then it will be the Terrorists, and the last card will be the Alien Threat, and it's all a lie." Indeed it is a lie, because there has been no alien threat since our secret government knew about the existence of extraterrestrials. In fact, there have been reports of scientists working side by side with them. Men like Dr. Thornton Page and Carl Sagen, who were on the *Robertson Panel* to discuss whether or not aliens or UFO's were a threat. They had concluded that E.T.s are not a threat to National Security or any other aspect of immediate concern.

A very dear friend of mine said she contacted the Moonlings and one, in particular, talked to her for hours. I asked if I could ask some questions and she agreed. During this galactic interview, I found out that we had a co-op base on the Moon and were mining the Moon in concordance with other maintenance duties. Their leaders are much like ours' in a way except their leaders can't hide truths from them due to their telepathy abilities. This entity said that they have been rooting for humanity for some time and believe that we will succeed in our own telepathic abilities that are hidden from us, that we have always, throughout history, had this and more abilities. We are capable of so much, especially our ability to dream a reality into existence, but mainly that is with the cooperation of our entire planet in one form or another. The channeling experience was nice and confirming of what I have seen on the Moon. I told the being calling himself, 'Mr. Green,' about how E.T.s saved me, when I was a child, from experiencing trauma to my body from severe abuse and he confirmed the extra-dimensional place I was taken during the out-of-body experience. The validation was wonderful and the point I am making is that knowing there are E.T.s does not change belief systems - just answers some questions we have about our multidimensional universe or the multiverse. It is religion that has corrupted souls, not spirituality. The E.T.s are all spiritual and some with cultures that we don't understand, but it isn't for us. Understanding the differences and contributions to humanity will enlighten all of us to the next level. Not to ignore differences and remain ignorant of the vast capabilities we all share, but to celebrate them. Worship is what the Magi taught us to do and continue to do so in churches, synagogues, and mosques. Celebration without fear would be more productive as it isn't nice to cast spells on humanity or space entities. Churches in the past have demonized those that are different through witch hunts and superstitions. The new Pope must know something about this - for he said he would be happy to baptize an Alien if they so desired. They said the same to the Vikings and others throughout history. I just thought that was a humorous parallel. The point being why would we

need to make those who are different more like us? Would that make us feel more comfortable? I rather enjoy the differences, but one thing that is taught that I personally despise is ignorance, and it is what all races of humanity share. Ignorant individuals that want to remain that way for fear of losing control, ironically lacking the ability to control themselves. I think we can grow beyond our differences. There is no alien threat. We don't need an alien threat. We can do this all on our own - just by knowing other space races in our galaxy have overcome the same types of things in their own histories. I don't mind speaking from my human experience, even if it is not what people have typically heard or have a context for. I think it makes our humanity more interesting and honest when we do so.

We are on the brink of adventure so long as we don't kill ourselves by allowing ignorance to take hold of our entire planet. Call me optimistic, crazy, or whatever, but I think we can overcome our differences for the sake of humanity and we don't need to militarize to do so. If we ended up needing to defend ourselves, well that is natural, but that quickly becomes offensive in the nature of corruption, as we have endured in the past. It is insane that we should kill off our own, these ideas of genocide and eugenics are completely demented. Ideas like these do not reflect the natural order of humanity, but only shows the insecurity of a few deranged individuals. It is more natural to desire peace than to constantly strive for war. There are those individuals that love war because they may benefit from war, but for the world it is of no benefit in the long run. Humans do not have a good track record - from Spartans to Vikings and the god-kings of old to the ancient aliens that are our progenitors. Since the beginning, warring against each other has been an issue. From the portals of Solomon conjuring demons to the ancient Minoans who sacrificed Athenians to their bull gods with the truth perhaps being but a disturbing thought. We have had our heroes, too, like Theseus who defeated the Minotaur creature and Perseus who saved us all from the creature of the underworld. These are the themes humanity is really known for, along side love prevailing overall. We have all had our

share of heroic battles against all odds. I call on all of humanity to be the hero and overcome differences not only to make a better world, but to become part of a vast galactic community.

What I am excited about is that extraterrestrials are not letting us use weapons in space, and from what I understand no nukes at all. Weapons technology seems to be exclusively a military insecurity, not an overall human one. I find it to be a very positive outcome for all beings in the universe. A friend named Dr. Carol Rosin speaks on this issue quite a bit, and she says that Dr. Werner Von Braun stated that any alien invasion is a lie. Phillip Corso, Jr., the son of Phillip Corso, Sr., witnessed talks of *Project Horizon* ten years prior to the Apollo Moon landings and that we had already established a base on the Moon. He has expressed getting resentment from astronauts, like Edgar Mitchell and Neal Armstrong, who have made statements off the record like “You sent us up there in tricycles while people were already flying around in Ferrari’s”. I can only imagine how betrayed our astronauts must have felt. I would have felt the same.

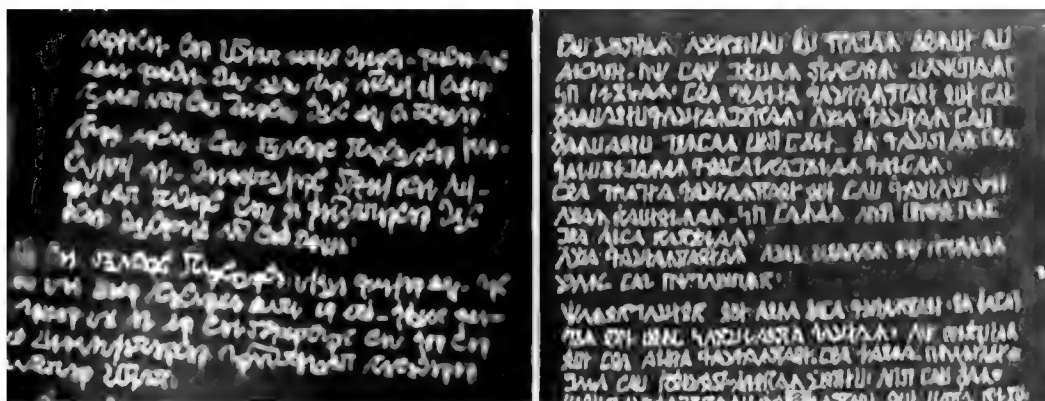
The whys and hows are always suspect in the details of journalism. The who, what, when, and where is the easy part. No written record in history ever proved the existence of a place, things one saw, or the people one met. History is from the experiencer who passes stories down by word of mouth and written word, but the only one who truly knew was the experiencer. This makes history temporary. Without belief systems in place, we have no history, because now it is necessary to believe what the experiencer says to make it valid in a consensus. Historians and philosophers knew this and have controlled civilizations with this notion by perverting information with lies and deceit, even though on an individual level, they might not have known the consequence. I know that each one of us who has experienced our lives, holds a key to our contemporary history and that the next generation will experience their own regardless of the presence felt or left by ancestral gods and goddesses or the so-called greatest

generation. Every generation is the greatest generation, because our personal experiences are what make us great. Every individual is unique in their own history, and will undoubtedly accomplish a human experience. The stories told about us will be twisted around a great deal in the future, but that is okay, because it only holds together relevance in our time now. The past and future have only been important to those trying to control others for their own god-like benefit. That being said, I still love a great story, but it will always be just a story unless we can use its information to better humanity, or it will fall through the cracks of obscurity. We can believe each other based on experience.

Hyperborean Influence of the Secret Space Program

I hope to offer some background and new insight, in plain language, about the occult history of the war machine of the Military Industrial Complex in North America, and abroad as related to the UFO phenomenon and extraterrestrial technology derived from esoteric, possible E.T. communication.

I would like to start by looking at the automatic writing from Maria Orsich from the German Vril/Thule society during WWII.



According to Skender Hushi, a dear friend who has devoted his life to Albanian and Pelagian research of the ancient Balkans...

“Alfabeti eshte "pellazg". Miqte e mij: Altin Kocaqi dhe Niko Stilos (Albanolog) mund te japin nje pergjigje profesionale per kete shkrim, sepse kane perkthyer disa shkrime te lashta. Ju faleminderit per vleresimin!”

~ Skender Hushi ~

“The alphabet is "pellazg". My friends: Altin Kocaqi and Niko Stilos (Albanologist) can provide a professional response to this writing, because they translated some ancient writings. Thank you for the evaluation!”- Translation -

By letting go of American WWII propaganda about secret societies, I can just look at a detail of this writing and discover something very significant. The writing may be from the old Slavic, Dardanii, Illyrian, Trojan, and Pellasg tribes and is completely relevant to the area of the Danube in Austria where Maria Orsich grew up. Maria was the descendant of part Croatian and part German family. Modern day Croatia is old Illyria. It seems that it is possibly a pre-Sumer, Balkan Language that is Slavic in nature. We are talking about Antediluvian cultures of hidden history. Remember the real interest of this group was to find the truth about human origin and ancient knowledge.



Willy Ley was a German rocket engineer who had emigrated to the United States in 1937. In 1947, he published an article entitled "Pseudoscience in Nazi Land" in the science fiction magazine *Astounding Science Fiction*. Within, Ley attempted to explain to his readers how National Socialism could have come to pass in Germany. Among other pseudo-scientific groups, he mentions a group that was literally founded on the basis of a novel. 'The Wahrheitsgesellschaft' or 'The Society for Truth,' which was more or less localized in Berlin, devoted much of its spare time looking for 'Vril', a mysterious energy mentioned in the book, *The Coming Race*.

The article by Ley, and two small pamphlets by a "Reichsarbeitsgemeinschaft, Das kommende Deutschland", that describe a perpetual motion based on 'Vril' energy. The Society for Truth was then conducting research on the existence of 'Vril.' One can assume that some aspects of 'Vril' were successful. It is probable that this type of energy is related in a way to Nazi organizations with

similar interests having to do with their military might. From this came top secret and highly sensitive scientific- technological devices like Die Glocke.

The Berlin Vril Society was a sort of inner circle of the Thule Society. It was also thought to be in close contact with the English group known as the Hermetic Order of the Golden Dawn.

Next is a chronology of the Pan-German Society for Metaphysics ("Vril Society"):

“1907: Foundation of the company Panbabylonischen Wien-Berlin.

Founded originally inspired by the works of Friedrich Delitzsch of Catholic clergy and Altorientalisten Society was transformed under the influence of educated, but more to magic than to ancient Near Eastern history and theology, of interested ladies soon to an esoteric community from which the theologians and scientists more and more retired.

1917: In the Café Schopenhauer in Vienna, ladies and gentlemen of the now completely set on eroticism Pan Babylonischen Company meet the one hand and on Indo-European myths oriented people on the other hand, also took the eldest of the "joint heirs of the Knights Templar," which squandered the Christian point of view, at this meeting, in part . There, the foundation of a new, joint company was discussed.

Among the participants were: The young Maria Orschitsch (Panbabylonische Society), the researchers and esotericists Dr. Karl Haushofer (which on a short furlough was), Rudolf Glauer of Sebottendorff (Teuton-Order).

1919: In Munich is founded under the leadership of Rudolf von Sebottendorff the Thule Society. This esoteric political society sees itself as an umbrella organization for different targeted communities that share common points of contact.

The Thule Society excels in defense of the Communist councilors

dictatorship. At the same time, take political objectives to the fore.

1919: First in the circle of the Thule Society, is led by the young ladies Maria O. and A. Traute, encouraged by some friends, created the Pan-German Society for Metaphysics. This remains for the time being with the Thule Society connected, but the interests are increasingly apart.

1920: The Pan-German Society for Metaphysics creates private-club quarters in Munich. She begins to pursue their goals because of the "transmedia communication." In the magical ways, Makara method (vibrational chanting, humming)comes to the fore. At the same Jesse Magic is rejected, which does not remain entirely without conflict. But Maria O. and A. Traute enacted statutes which also include a categorical hair cutting ban for all female members, waist-length hair, as it was still common, are the rule (at meetings, the club costume unusual at that time ponytail hairstyle done). Not all young ladies submit to this rule joyfully, but they do it.

1920: The Pan-German Society for Metaphysics is also called Vril Society or: Vril Society. While this is never officially, but a common practice.

1921: The connection to the Thule Society continues, but the distance is clearly larger. The "Vril Ladies" are there often classified as dream dancers or even mystical spinners.

1921: Adolf Hitler joins the Thule Society. Likewise, other people who were later to the leading of Nazism. The Thule Society founded a political party from which the NSDAP apparent. The course of the Thule Society is becoming more and more apolitical.

1921: Some members and friends of the Thule Society who do not fully engage in political activity to be concluded at the Pan-German Society for Metaphysics. The connection to the "Thule" relaxes visibly.

1921: Prof. Dr. Wilfried O. Schumann joins the Pan-German Society for Metaphysics.

1922: With the "flying machine beyond" the first attempt is an attempt to implement magical insights into technology fails after some young ladies consider, especially Leonie M., prohibiting the use of

women's hair is responsible...

1922: By "false friends" two "Vril Ladies" device the company at risk. It comes through the "false friends" for espionage, in one case, by direct support of the "Vril ladies" who is addicted to the wrong man. The 'Vril Society' device thus in an existential crisis. Only thanks to the intervention of influential friends from the Thule environment, this layer may be saved. Even Prof. Schumann can satisfy itself, in spite of incidents the work on the now newly started projects under the 'Vril Society' to continue.

1922: In October of this year will take place on Koenigssee near Berchtesgaden, a "General Assembly" instead Despite heated debate, the prescribed statutes are confirmed only that security measures should be improved.

Several young ladies do not want to continue to submit to her conviction for false statutes. Under the leadership of Erika B. and Leonie M. occurs that secession is evident from the in the same year the Isaibund.

1923: The Pan-German Society for Metaphysics begins work again. Managing is Gerti V. To shield these committed a small group of men who belong to the later becoming powerful SS.

1924-1933: Both the magic and hypertelepathischen as well as the engineering works are progressing well. Politically, the Pan-German Society for Metaphysics not engaged, but she keeps a low profile.

1934: The Pan-German Society for Metaphysics resolves itself formally and instead founded the company drive Technical workshops oHG De facto this is identical to the "Vril Society".

1934-1945: As drive technical workshops The device Haunebu leads the "Vril Society" their work next showing projects realized as RFZ 1 and RFZ 2 and the Vril devices (Hauneburg?) Go originally from this circle out...

At the latest from 1941 is a collaboration single "Vril ladies" with the German secret service defense of Admiral Canaris. This connection probably went back to a private acquaintance between Canaris and could not believe what already dated in 1919.

Finally, the Aldebaran Project "Odin" is on the agenda.

1945: The Community will disappear from the field in the world”.
~ End of Chronology ~

The Lords of the Black Stone, having emerged from the Teutonic Order in 1917, focused on the ancient following of a warrior goddess, Tueta of ancient Illyria. This all goes way back to the Teutonic Order - soldiers of Queen Teuta who were the Illyrian Sea People from Phrygia and Turkish Black Sea tribes of Atlan.

This has to do with the black stone from the Moon (it is said to be a meteor, having fallen from the sky) that Muslims all over the world are kissing on their pilgrimages to Mecca - as the stone is embedded in one corner wall of the mosque. It sounds like sci-fi, but is very true. These people are the ancestors of Maria Orsich, are the ancestors of many tribes of the Danube region, and are the ancestors of many Celtic tribes. It, being a complexity, we can at least trace the language and the clothing to Phrygia, a pre- Illyrian culture from where Herodotus from Alexandria spoke of often.

The Fierce Queen of the Illyrians: Teuta the Untameable
Following the defeat of Carthage in the First Punic War in 241 BC, the Roman Republic became a dominant naval power in the Mediterranean. Nevertheless, Rome’s control of the seas was not absolute. To the East of Italy, another power was on the rise. This was the Ardiaean kingdom, ruled by an Illyrian tribe that began to threaten Rome’s trade routes that ran across the Adriatic Sea. At the helm of this kingdom was the capable Queen Teuta.

Teuta was the wife of Agron, a king of the Ardiaean kingdom. It was under Agron’s leadership that the Ardiaei became a force to be reckoned with. According to the Roman writer, Appian of Alexandria, Agron had expanded his kingdom by capturing a part of Epirus, as well as Corcyra, Epidamnus, and Pharos. In addition, Agron’s fleet was much feared in the Adriatic Sea.

Boudicca, the Celtic Queen had also unleashed fury on the Romans.

Hell hath no fury like the Trung Sister freedom fighters.
Theodora: from humble beginnings to powerful empress who changed history.

In 231 B.C.E., Agron suddenly died, after obtaining a victory over the Aetolians. According to the Greek historian, Polybius, “King Agron, when the flotilla returned and his officers gave him an account of the battle, was so overjoyed at the thought of having beaten the Aetolians, then the proudest of peoples, that he took to carousels and other convivial excesses, from which he fell into pleurisy that ended fatally in a few days.”

As Agron’s heir, Pinnes, was a mere infant when the king died, the Ardiaean kingdom became ruled by Teuta, who acted as Queen Regent.

Although Teuta continued her late husband’s expansionist policy, her actions have been portrayed in a negative light by Polybius. Though this may well have been a biased view based on his focus on Roman historiography. According to Polybius, Teuta had a “woman’s natural shortness of view,” and that she “could see nothing but the recent success and had no eyes of what was going on elsewhere.” Polybius also mentions that Teuta supported the Illyrian practice of piracy, and pillaged her neighbors indiscriminately, as her commanders were ordered to treat all as enemies.

It was these piratical raids that would eventually lead the Romans to wage war against Teuta. The Roman Senate had initially ignored the complaints made against the Illyrians by merchants sailing the Adriatic Sea. Yet, as the number of complaints increased, the Senate was forced to interfere. The Romans first employed diplomacy, and sent envoys to Teuta’s court. The ancient sources record that Teuta was not at all pleased with the Roman envoys, and was not reasonable in her dealings with them. Worst of all, the diplomatic immunity of these envoys was breached. Polybius records that one of the envoys

was assassinated whilst preparing to leave for Rome, whilst Cassius Dio mentions that some envoys were imprisoned whilst others killed. When news of this returned to Rome, the Romans were outraged and declared war against Teuta. A fleet of 200 ships was prepared for the invasion, along with a land army. The first target of the Roman fleet was the island of Corcyra, held by Demetrius, who was also the governor of Pharus. In both accounts of Appian and Polybius, Demetrius is said to have betrayed the Illyrians by surrendering Corcyra and Pharus to the Romans. According to Cassius Dio, however, it was Teuta herself who sent Demetrius to hand over Corcyra to the Romans in exchange for a truce. Shortly after the truce, however, Teuta attacked Epidamnus and Apollonia, causing the Romans to interfere again. Demetrius would later transfer his allegiance to the Romans, as a result of the Queen's capriciousness. Realizing that she was no match for the Romans, Teuta surrendered in 227 B.C.E. According to Polybius, [Teuta] "consented to pay any tribute they imposed, to relinquish all Illyria except a few places and what mostly concerned the Greeks, undertook not to sail beyond Lissus with more than two unarmed vessels." Additionally, Appian mentions that Corcyra, Pharus, Issa, Epidamnus and the Illyrian Atintani became Roman subjects. The remainder of Agron's kingdom was in the hands of Pinnes, whose new guardian was Demetrius. Although Teuta lived for another few decades, there is an interesting story stating that Teuta had jumped off a cliff instead of surrendering to Rome at Risan, on the Bay of Kotor, present-day Montenegro. As Risan is the only town on the bay without a seafaring tradition, it is said that this was due to the curse inflicted by the Illyrian Queen on the city before she committed suicide.

Teuta people might be Dardanians of Dardanus, Deudans or Titans or "Tuatha de Danaan" and connection between Gaulish and Illyrian is the first name given to Scotland, which was Albany, while Ireland is an exact copy of names of rivers and places existing in Serbia today. It is not a secret that the Gauls were walking free in Illyria in numerous scriptures. The Teutonic Knights of the Catholic

guard derive their name from the martyred Teuton tribe of Northern Europe and are later responsible for founding the Thule Society.

I was told once that the subject of our origins is a dead archaic subject, but I find it fascinating and enlightening. It sure explains a lot when we find new artifacts or just facts. The Nazis were obsessed with their foundation on Earth in a negative way and used spiritualists to determine their origins. They got a lot more than they bargained for in the way of information from the underworld or old light information hundreds or thousands of years old from a small planet near the star, Aldebaran. Our perception of these entities is reliant on the media, but we are creator beings collectively and may have brought them here. These beings were used to cover up another kind that could pass as Chinese, at first from Roswell and then the *Serpo Project*. They may be dimensional from another time-space. I, personally, have not seen one, but I have known others who have explained things to me a bit. Each race or species have their own perception of the universe, but we all share it. Humans, like us, are all over the universe. An insider told me we were from Sirius B, another said we are from Lyra and all started in Orion, but who knows. I think all of the above. We should never stop asking. We are also working with a fairly large green race on the Moon that has green-clone workers and human workers. Discovery comes from my insatiable persistence of trying to understand why the heads of the Military Industrial Complex are hiding these things from us. Perhaps these militant heads feel it's in our best interest. Lying to the population is not in anyone's best interest. The Military heads along with the heads of States and global wealth and power have also hidden our history from us for the same reason. A reason which only benefits them in maintaining their hierarchical structure, but has no value for the rest of us. Apparently, it wouldn't be in their best interest if we knew who we are. One thing the military can learn is that hero's of the people are born out of a common cause to defeat the proverbial dragon, a real enemy, not one spawned from a false flag. So many have died from that military invention. They use psychological

operations to continue the abusive lie and the lie, of course, becomes a complexity full of half truths and more lies. It is just a whole lot of confusion which should tell the rational mind right away that something is missing in the plot and that is simply a lie that we shouldn't give energy too. We should always move forward carefully, on something that makes sense. I am always skeptical when it comes to perception, as it is not always a deception. It is something we can work on together in the name of discovery, instead of autocratic disbelief. Our world leaders, since the beginning, have tried to control the fourth dimension we know as time, as well as, our perception of the ongoing reality matrix. They have failed miserably, because whatever happens in the created parallel will not change this reality or time-line. It is an esoteric thought form that our corrupt rulers are interested in, and it's simply nature - without any technology behind it, other than perhaps, the discovery of anti-gravity or valent magnetics (which is information that comes naturally from the Earth), or perhaps simply a forgotten, so-called technology that ancient Earthlings from space knew of, as it was a part of their everyday life. We are ready to un-suppress these things that are natural - like free energy. Nature always bounces back if mis-use gets out of control or falls into the wrong hands, which it looks like it has already. Our ancient ancestors in the Balkans, knew these things - at a time when humanity had more of a symbiotic understanding of Earth energy. It was probably the main reason we came to Earth. It seems from the ancient record that we did not all arrive at the same time and is possible that at least one race of humanoids has always been here. The so-called Annunaki, Olympian Gods, and Titans are fairly new to this planet and have struggled with living here since their arrival. These are the ancestors of Nordic and Irish people of the Hyperborean era. It is said that these E.T.s arrived in ships that have been discovered in the ice of northern islands and traces of their coming has been seen in the mountains of Romania. Large caverns with smooth glass walls and hallways that seem to have been cut out have been found there. I don't know that as fact, but it wouldn't surprise me, tracing back history to the Black Sea Basin. Looking back at the communications from the Nazis, Russians

and Americans involved in the suppression of knowledge, this secret is on a global scale even though they may not agree with policies of Earth government. One common ancestor would be the extraterrestrials, because we are connected to them in so many ways. Their history is also ours and vice versa, or as Karen puts it, “the His-tory,” or “the Hers-tory,” as I like to say. We joke.

The same year of the last Nazi project, named *The Aldebaran Project* or “Odin,” The JIOA's recruitment of German scientists began after the Allied victory in Europe on May 8, 1945, U.S. President Harry Truman did not formally order the execution of *Operation Paperclip* until August 1945. Truman's order expressly excluded anyone found “to have been a member of the Nazi Party, and more than a nominal participant in its activities, or an active supporter of Nazi militarism”. However, those restrictions would have rendered ineligible most of the leading scientists the JIOA had identified for recruitment, which among them were, rocket scientists: Wernher von Braun, Kurt H. Debus and Arthur Rudolph, and the physician, Hubertus Stronghold, each earlier classified as a “menace to the security of the Allied Forces”. These scientists continued rocket testing in White Sands, New Mexico, but there were incidences. The scientists were stationed or held at Fort Bliss, Texas, where I did my basic training with the *Delta Demons* near McGregor Range. The scientist's involvement with rocketry was legitimate, but another reason for the execution of ‘Paperclip’ was to cover-up secret technologies which the Nazis were working on prior to their “voluntary” immigration. There had been earlier E.T. crash retrievals prior to Roswell in the 40’s.

Ten years before an alien craft crashed onto rancher Mack Brazel’s property near Roswell, New Mexico, a flying saucer lost control and crashed onto the countryside of Nazi Germany. This incredible story—covered-up by both the U.S. and U.S.S.R. for more than 70 years—is allegedly the actual basis for the Nazi’s intense research into wingless, disc aircraft, Hitler’s and Himmler’s near

obsession with exotic technology and flying saucers, and the incredible experiments by S.S. physicists that culminated with flying saucers and the ‘Bell’—a bizarre multi-dimensional motor that neutralized gravity and ripped a gash into the very fabric of the time-space continuum creating incredible and horrific effects.

The Third Reich’s saucer:

In 1937, as Nazi Germany was rising from the ashes of the old German Republic and becoming the world’s first real superpower, an incredible thing happened: aliens crashed their distressed craft into the German countryside. Source: Secret Treaty: The United States Government and Extraterrestrial Entities

The German army was there to pick up the pieces. No record exists, however, that would indicate whether any bodies were also retrieved.

When word of the crashed disc made its way back to the German High Command and the report landed on the Führer’s desk. He immediately ordered elements of the Luftwaffe and Germany’s top aeronautical experts to sift through the remains. Ostensibly, the damaged saucer was moved into a warehouse facility under 24-hour guard near the Rhine. Some parts were also flown to a facility near the Austrian border.

Allegedly, members of the teams that worked on the advanced alien technology were from the Luftwaffe, the Speer Ministry of Arms headed by Albert Speer, and the formal research council, the “Reichsforschungsrat,” composed of university professors and industrial engineers.

The teams were assembled to reverse engineer what was salvaged and among the experts called upon were the Horton brothers—who later designed and tested revolutionary flying winged aircraft and the world’s first stealth jet fighter-bomber. Some of their resulting technology may have been gleaned from intense study of the alien craft, although that cannot be proven.

Later, the expertise of Viktor Schauberger was tapped. He was the inventor of the revolutionary imploder motor that created an imploding vortex. That motor may have been the basis for later S.S. experiments, in

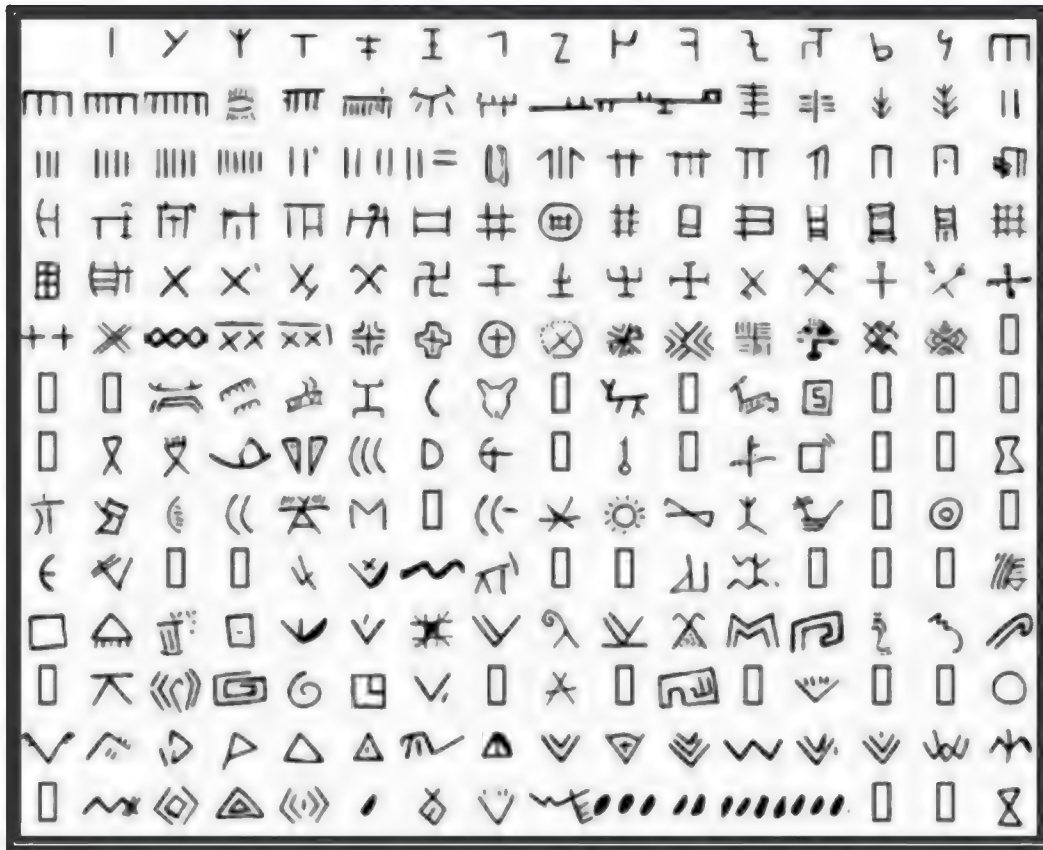
Poland, with the notorious Glocke (Bell) device that reportedly created inter-dimensional rifts in space-time.

Source: The S.S. Brotherhood of the Bell: The Nazis' Incredible Secret Technology.

(Image Credit: The Discovery Chanel)



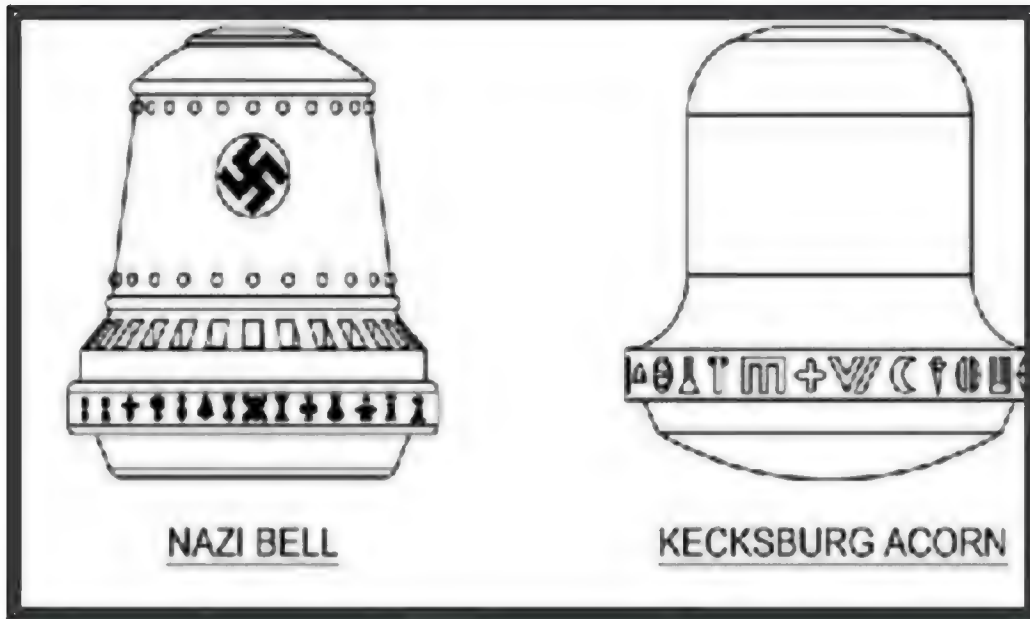
The Ancient Vinca symbols are what Maria Orsic wrote in her automatic writing sessions and what was inscribed on the Nazi (Bell) Glocke device.



Pictured is a little known language that is the oldest in the world and comes from ancient Europe through the Balkans. The symbols or script was first thought to be Sumerian, but this was a fabrication. The script is actually from an ancient European-Balkan culture called Vinca.

The ancient Vinca cultures were the ancient Thracians, Dacians, and Illyrians. They had names that were wiped from human history by factions of the Roman Catholic Church, who today say that it was the devil's language. Since the inception of religions, people concerned with kingship, property, and resources have been keeping people

separated from their ancestry for the control of the masses. Until today, anthropologists wanted us to believe that these were simpleton cave people who had no culture. Those ideas are changing.



The Nazis, on the occult ((hidden) level, knew exactly who the Vinca were, and where they came from. They had an understanding of the Vinca language and writing. These are the symbols reported to have been etched on the Nazi Bell. Italian researcher Renato Vesco, in his classic and well-researched book, **Intercept – But Don’t Shoot: The True Story of the Flying Saucers**, asserts that the Nazis were working on many advanced propulsion systems and rudimentary anti-gravity devices to power their disc-shaped, or lenticular aircraft. Later, in December of 1965, an incident happened, it is believed, from this same technology, where America acquired a downed craft, called the Kechsburg device or acorn. It had similar symbols on it. This incident was witnessed flying in Pennsylvania.

Alien craft spurred German’s engineering efforts. Although vastly influenced by the capture of an actual disc, research into circular

aircraft had been going on as far back as the experiments in Italy, before 1920, with crude jets attached to aerodynamic discs.

Source: Hitler's Flying Saucers

The E.T. craft served to advance propulsion, electronics and provided clues to workable designs, but the scientists were at a loss regarding the metallurgy, as the craft was composed of materials unknown to them, thus making it impossible to duplicate in the lab.

Some of Germany's most advanced theoretical engineers and physicists were personally tasked by Hitler to get the technology working and make it available for the war effort. In that regards, geniuses like Ballenzo, Habermohl, Miethe and Schriever were recruited.

That brings us up to date with *Project Paperclip*, as to the potential reason why they needed experienced scientists who worked on secret technologies first hand. The American government simply wanted this technology for themselves.

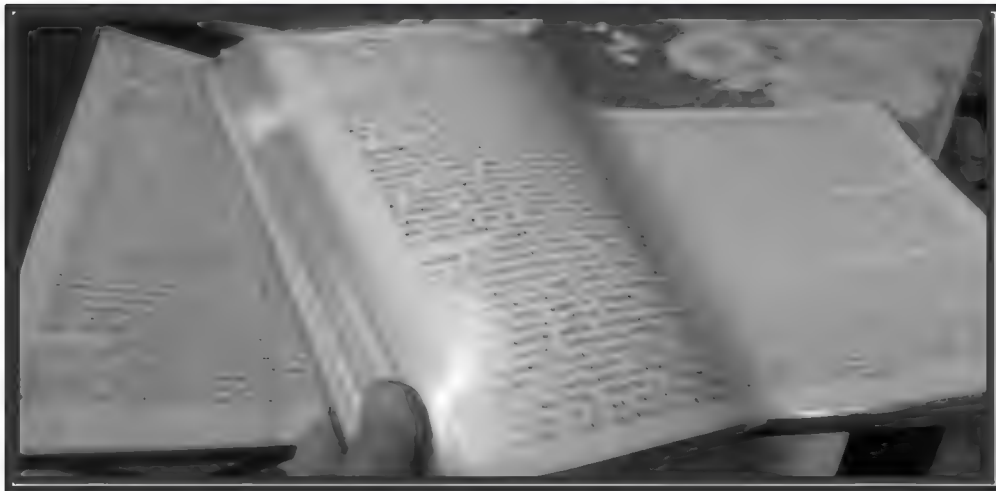
Interview with EBE the Extraterrestrial From ELieLjíl

In 1993, Ilona and Ivana Podhrázská made contact with an extraterrestrial named ELieLjíl. This is Ilona's personal human experience. Ilona, along with her sister, Ivana, experienced an EBE contact. The sisters live in the Telč part of the Czech Republic, which is located near the Danube River (the area is fascinating in itself, having a rich history that goes all the way back to the Vinca culture). This is the story of the continuation of ten thousand years of contact. The Vinca culture was the oldest civilization of Eastern Europe and was expansive, reaching to the borders of ancient Illyria. The Vinca art and writing directly shows that something extraordinary happened back then. Maria Orsich was also a



very talented psychic who was in contact with the beings of antiquity. She had contact with other Nordic beings from Aldebaran. Curious enough, she was also in contact with an ancient race of Earth beings who lived beneath the Earth or were from the underworld, as it was called by the Pelagians from ancient Dacia. The Dacians called this Earth-based race Pelage or first man. In North America, there are many Native American stories of these early inner Earth dwellers, called the Ant People, who helped the Native people survive whenever there was a major global cataclysm. As we can see, there is a rich history of beings who were already here before man arrived on the planet. Whether humans were created from genetic material, came here from space, or in spirit form, is any ones guess, but in any case from these E.T. contacts with humans, it might be concluded that the material that makes up our composition was created or manipulated. I for one am a supporter of the human experience, as there is nothing lost or gained by simply believing. The automatic writing from the Vrili Girls and the Czech girls, is similar because of the fact that the EBEs chose to communicate in their ancient language. Maria Orsich's handwriting was analyzed and first thought to be Sumerian, but that is not accurate. The writing was, in fact, ancient Illyrian - an older form of Albanian. This would validate Ilona and Ivana's automatic writing sessions, by understanding that what was produced, the kind of writing inscribed (the particular characters) originated from the ancient Vinca culture along the Danube River, where all of these women were born. The people with these ancient roots, from that particular area in the world seem to be favored, one reason being genetic memory. No one person has brain capacity enough to handle all knowledge independently. We can put things together that require the expertise of those concentrating on a particular field, but the portals can only communicate these ideas and pass them on to someone more knowledgeable, or perhaps the future. The Vrili Girls and the Czech girls were simply mediators of this knowledge, mediation being their expertise. This demands that we do not become lazy in interpreting the knowledge that comes forth through these women, or any human used as a portal of knowing. Phrases are being

messaged through the automatic writing of these chosen few that makes sense to others, such as scientists, geologists, and artists, that can see the other side of the status quo. We need everyone on board to make our world a better place for all people. At the moment, these things are seen as eccentric parts of our society which should be counted as nonsense and ignored. Other E.T. races are trying to help those stuck in the material world see the consequential disintegration of their own separation from the source (cosmic energy). This is happening through literal ignorance of the natural information from the collective, information from people who live and breath on the other side. We should not 'pee in our own pools,' but rather work together with integrated knowledge to solve the problems that can be avoided which come about by ignoring the nature within ourselves. As one closely related to this kind of downloaded information, it is fascinating reading and editing the English within these extraterrestrial correspondences. They are real and true to what I know. The details of this material is being translated into English and Czech, from automatic writing technique.



Our governments were already aware of UFO technology at the time of *Project Paperclip*. Then in 1947, the Roswell incident happened as well.

War Department
Bureau of Public Relations
Press Branch
Tel. RE 6500
Brs. 3425 and 4860

October 1, 1945

IMMEDIATE

RELEASE

OUTSTANDING GERMAN SCIENTISTS
BEING BROUGHT TO U.S.

The Secretary of War has approved a project whereby certain outstanding German scientists and technicians are being brought to this country to ensure that we take full advantage of those significant developments which are deemed vital to our national security.

Interrogation and examination of documents, equipments and facilities in the aggregate are but one means of exploiting German progress in science and technology. In order that this country may benefit fully from this resource a number of carefully selected scientists and technologists are being brought to the United States on a voluntary basis. These individuals have been chosen from those fields where German progress is of significant importance to us and in which these specialists have played a dominant role.

Throughout their temporary stay in the United States these German scientists and technical experts will be under the supervision of the War Department but will be utilized for appropriate military projects of the Army and Navy.

END

DISTRIBUTION: Ab, Af, D, Ea, Ed, Eo, E,

4:30 P.M.

Another, lesser known crash on the border of Mexico, also occurred in 1947, which may have had to do with Rocket testing in the area, or so the official story goes. That was a cover-up as well. The Military has been using the more primitive rocket technology all along to cover-up their secret space program. It is known now that the Military has anti-gravity craft, but back then people had no idea. They were using UFO space ship propaganda, later in the 50's, which spawned numerous sightings. One has been explained by my friend Dr. Robert Taylor, who witnessed a craft that landed in a field on his farm in Cumby, Texas (Old Black Jack Grove). These sightings in the 50's, have similarities. They were described as saucers, for the most part, and had the same description as the Vril and Hanabu craft from Nazi Germany. Another similarity is the beings were always described as Nordic types, with the exception of legitimate cases like Roswell. The UFO propaganda method had positive effects for the military enabling secret testing of anti-gravity craft and back engineered super weapons. Not much has changed with the keep-it-for-the-public mentality. What is different though, is the design of their secret craft. I have seen some of these, through first-hand, close contacts, while driving down highway ten in New Mexico. They are black, some hexagonal and pentagonal shaped, with few lights - perhaps to simulate stars when they are floating high in our atmosphere. They floated deliberately, and silently with ease and simulated flight patterns of a helicopters' vertical takeoff. These craft float with ease, but are very fast - like if it decides to go over to a distant mountain range and is there in seconds, but slow enough to see. They have the ability to attach together, or attach to a larger craft and float together. When it did that, the resulting craft was huge, floating across the moonlit desert sky. It wasn't hard to make out the shapes. What I saw had something to do with the secret space program. This event took place in November of 2007 and it was witnessed by a friend who was with me on the way to Texas. These crafts were too big to be drones. One of them hovered over a building, and something that seemed telescopic protruded out of the bottom then went back in before it took off again. These craft floated like fish do in the ocean -

with complete ease. Each one seemed to have some sort of housing on the top. They were nothing like the TR3B or any explained government projects. It was much different in shape and design, and it moved much different. A friend who remains anonymous, has told me that there is a secret space program that's been going on for years - since WWII and that it was true that the whole UFO craze in the 50's was to cover these facts up. The military has back engineered, and been given technologies in trade from the E.T.s. This anonymous friend showed me a video of a craft that wasn't ours, but was in fact, E.T. It moved like the ones I saw, but a little more natural and less deliberate, if that makes sense. It moved like a balloon at first, but then turned. It was very strange. The E.T. craft was metallic and seemed to morph its shape easily. The secret space program is a fact that I base on a series of events in my life. In the past, I have preferred to write about these events in fiction form, with the exception of my dealings with SRI and space imagery. Some of those events happened as a child and as a result has sparked on an going communication with an E.T. race that would take me out of my body after an external trauma occurred, such as abuse from adults, or natural accidents causing blackouts to occur, or something to that nature. I have always felt a kinship and attachment to these beings who are like family. The beings have communicated thoughts and ideas that come true or are a truth and seem to be very interested in true disclosure. I have felt instrumental in that slow disclosure, along with others I have spoken to about it. Many have shared their experiences and compared notes with mine. Some of these people were NASA employees or Military, and some even Astronauts. The flaming torch is passed as time goes on and much has been passed to me. It is very difficult to get this information out to an uninformed, intolerant, mind controlled public, at no fault of those of us who try to share what we know. I think things are changing, though, due to information accessibility and the internet. More and more people are becoming aware that things aren't really as they seem. Our reality is created for us, as this matrix is very old. It goes way back in history, as god-kings and adversaries are created. Religion is a creation of this construct and is one of the

biggest barriers to moving forward. Aspects of control and who will be responsible bares much of the weight of the truth being kept from us. Much of what has been created in our reality was created by those who have passed on and mostly forgotten or just simply covered up. There has been some experimentation on humans as far back as we can imagine. A lot of that experimentation had to do with genetic manipulation and wasn't always for malevolent reasons, but more for survival of the E.T. race, we call humankind.

Today much of what we call the secret space program seems to involve breakaway civilizations that want to leave us and take with them higher forms of technology. Basically, these people are a hand full of technocrats that still have a specific *Utopia* in mind for the select few. They are eugenicists and the same Nazis from WWII. What world they would leave behind would be the *Utopia* in the balance of nature. They can have their technology if they are not going to use it for the good of all people, and only use it against whoever they feel the rest of "us" are. There are other complexities involving a failed economy and the secrets of what has been done to us. Kennedy and Eisenhower were right when they warned us of these insecure controllers they called the Military Industrial Complex. The complex being an understatement. Disclosure is about what has been hidden from the public for centuries and actually has little to do with E.T.s from space and more to do with power and greed. My anonymous friend inside the government has told me these things and that religion is a huge factor in disclosure. There are so many belief systems that have been purposely manipulated for the control of the masses that it polices itself, being out of the control of those who made it up to begin with. It's like a runaway virus with no solution in site. The solution will come from basic human understanding and patience. When the truth is out there, we can survive it. People are ready for the truth, because if we were not, we would not be talking about these things we know are true. There would only be discussions on what has been designed for us. Of course, as more truth comes to the forefront, we will have to let go of a very material construct, and

energy is included in that physical construct.

It is no secret that the economy and religion have been instrumental in keeping us in the dark about the secret space programs of our contemporary past leading to today. It is designed to alarm us with ongoing false flags, more reasons for made up wars that benefit the few of a breakaway civilization that enjoys a much different reality than the masses. The lies they tell us are self-evident, we see it every day in the general attitudes of a misinformed public. Belief systems are strong and allow for ultimate skepticism which results in fear. These beliefs of ancient religious systems keep us from knowing natural truths about our lives while enabling the MIC (Military Industrial [Christian] Complex) to thrive with business as usual. When it is called out, ridiculous things come up - like aliens are really demons who want to take our souls. It seems all too ridiculous and unnatural when we really think about those claims. For millennium, city-states have been using religion to start wars and persecute people. That is a fact which cannot be overlooked when talking about secret space, because it is one way eugenicists can wipe out millions while hiding their technologies and secret programs; keeping us all busy with wars is nothing new. There is hope that one day all this will change, but I am fairly pessimistic that the answer will evolve out of our corrupt government. It is all up to us to change these atrocities, perhaps educating our leaders to the fact that resources will run out if they continue on this path. All economies will eventually fail because it has to do with winners and losers. It will always fail because we play the game of adversary creation for which religion, politics, economies, countries, nationalities, and war machines all use to gain wealth and resources for themselves. Unless this changes - nothing will change. I have received insight into the mentality of those who have already won this game. They need us or there is no game. When all the resources are controlled, it becomes a sad truth for the winners that the game will eventually end and that there are no real winners. Everyone loses. This being the case, the leaders are trying everything in their power to enlighten us slowly about what is going on and

unraveling things with the same complexity it was wrapped. They hopelessly still want to continue to benefit from the horrible things they have done to humanity. The solution eventually will have to come from the people, not criminals drunk with these corrupt interests. I truly hope we can look past everything and learn from this so it doesn't happen again. As it sits, people are suspended in disbelief - that anything that awful could exist, like a Military Industrial Complex - and they will happily protect its secrecy not to rock the boat or to effect their fake livelihoods.

We are not swimming in space but rather trapped in a complex design built upon gravitational and electromagnetic forces that are perfectly balanced. Such a force cannot be changed even within us for much of a duration, but working with the nature of that force could change everything for us. What if something happened, like a major pole shift, throwing the electromagnetic compass off suddenly, causing a major cataclysm? This is the story of a modern garage scientists who found a way to survive such an incident. His name is Oahn (An) and since he was a child, he was fascinated with magnetic energy, ever since he pulled a magnet through the sand at his uncle's metal shop in the barn. He was a small child for his age, but was a very intelligent boy and very inquisitive about matters of space and how the universe worked. Oahn read all of Einstein's theories, the work of Issac Newton, and he was most impressed by Nicola Tesla's work with energy. He felt deep down that someday his work would also be important, aspiring to work with anti-gravity and other propulsion systems to prepare for a coming event envisioned in a reoccurring dream. His dream was a vivid account of his experience with the past death of his planet. A violent magnetic storm created by technology that had gone wrong with the intention to save his world. If we learn to use technology in natural peaceful ways instead of destructive ones, One person could change the world.

Each human can represent the singularity as it is within all living things in an entire multiverse where space-time is irrelevant to

relativity. The relativity being our connection that science has no answers for. We are all connected and we experience this during extreme shifts or out-of-body experiences usually triggered by an anomaly on a time-line, such as glitches, which are called déjà vu, and are the recording of our experience on another visited time-line during dream states. These experiences are just as real as the possibility of a twice-born (or more) human, living out their lives in space in folded time. The gravity is the force, or glue, that separates these time fractures so to keep from falling into a singularity which would destroy all living material, but free the spirit to begin the cycle again. These esoteric thoughts are not unfamiliar to magicians who have returned to start over again and again. Both corruption and balance come from the new free-will experiences on the other side of times destruction, or realization, that it doesn't exist at all and never did. Time is a man-made dimension that is more adequately shown to simply mean existence.

Journey of Self-Awareness on a Secret Time Line

There are places that defy the imagination and that are beyond comprehension. The place was where the wild things are, and I mean the really wild things. Portals are opened sometimes and then they close. This is a common Earth phenomenon, but suppose that a portal stayed open and the veil lifted for all to see. If one was not mentally prepared, it could be maddening. Everything that man has created, in thought, would come from that place - as on Earth, but let's say the more creative parts of our being that live in the euphoric region of our nonsense. These beings also have the ability to create and what came out of the portal on their side was perhaps just as strange, for they were about to meet their creators. Neal and Buzz got a good gander at this portal when they walked on the Moon, and have been trying their best to explain what they saw without making themselves look delusional in the public eye. I have the utmost respect for our elders that raised us to ask questions. I have come across many of these

portals in my lifetime. They are places where the energy is so strong that it is alive, and one of the things that is on the other side, and all around us, is imagination. There are portals open in Southern Utah, Arizona, Sedona, California, Rensselaer, Indiana, Bavaria, Germany, South America, off the coast of Africa and India, and the Ural Mountains in Russia, China, Japan, and possibly right in your back yard. There are many types of portals as well. One of the human elements to this is that we are portals for each other as we pass on to the other side, and we are there to give assistance in good passing. Rauni-Leena Tellervo Luukanen-Kilde née Valve (15 November 1939 – 8 February 2015) was a Finnish physician who wrote and lectured on parapsychology. He has taught us that there is no such thing as death. It is simply changing and what is on the other side has always been. When I was growing up, I had many ways of escaping. I slept a lot, and dreamed off the day, and every bit of that was essential to my personal survival. I believe there are many others that did the same, especially through the 80's, which seemed to be the beginning of an implementation to attack the human spirit - challenging all of us in the future, when portals would once again be opened, once again for the survival of the human spirit.

A dreamy, cold, street lamp lit scene. It was snowing that evening where this was. One older feline humanoid woman was upset about something serious as she put her hood up and walked away. There was no sunlight in this world of endless dark days with only artificial light to comfort them in the future. A male came to me and glanced at the old woman walking away and looked at me again saying "like whatever" in his thoughts. His face was like a lion, but he had a mouth like ours with a pronounced cleft under his nose. I think he was her father and the woman was not happy with him for communicating with someone from the past. I feel very close to these beings. They feel like family. It feels like another place, and yes, too real to be a dream. The future could very well be now, somewhere in the universe. Many of these feline beings have receding hair lines. Other than those features, they feel like us. I wouldn't say highly intelligent or

advanced, but with other gifts, like telepathy and remote viewing. They communicate with emotions and feelings, as I've said before. The way we do when we let go. This image was from a Mars anomaly that a friend showed me and this was my interpretation of it. I think he saw something different. I can tell, as an artist, what's imaginary and what is real, by the way it pops in unannounced so to speak. These beings are very real.

Abductees, whether abducted by the government for experimentation, ritual, or cohesive projects with non-terrestrial officers, can be a traumatic experience. Those who are abducted for these purposes tend to be monitored for the better part of our lives. Many non-terrestrial beings really don't want much to do with military ways, because it simply isn't an issue where they are from. One form of experience coincides with an initial experience one has with E.T.s, which has nothing to do with the military or government. Many times, we are monitored by some esoteric secret part of our government because they are interested in the ongoing communications with these beings that may include communications with our higher selves, or the E.T. part of us. We become very sensitive to the stranger instances in our lives, like déjà vu or other sensations that we have been here before. These are very human glimpses into what we call an experience. Some lose time even years of their lives that might be like a black out or wandering through the gray matter after trauma. My initial experience with E.T.s was not at all traumatic, but rather beautiful. The beings were in my dreams and were there when blackouts occurred from the pain of my physical reality. They helped me cope by taking me out of my body, so I didn't have to feel what was happening to me. What I learned later, was that these experiences were not just my imagination but rather a part of another reality that I couldn't see unless triggered or traumatized. I would call them angels except it isn't the same. These beings looked like bugs and were able to pop in and out of my reality. I saw them in a waking state. These bug types were bright green with large, round, mirror like eyes that almost seemed to send a signal. It was as if they were making me feel certain emotions - like my emotions were being programmed for

something. I learned to communicate with them later, after undergoing some experimentation with what I call death perception. I was put under anesthesia once when I had my tonsils out, but something was different about the place and the people under the surgical masks. They didn't seem human to me. I believe I received an implant that day. I feel like these implants may be some sort of trackers for the Earth governments to use. Governments run by Secret societies similar to those of the Thule and Vril societies might use these trackers to keep tabs on certain 'contacted' individuals. These government entities confused me a great deal for a long time, until one day I was told that they are the trackers. The actual E.T.s do not need trackers, or to use implants of any kind, because they are highly advanced and telepathic.

Ancient Thinking on Cover-ups and Disclosure

The following is taken from a section of the Kolbrin Bible, the Egyptian account of the history of human kind, which was written, it is thought, around the same time that Moses wrote the Hebrew Torah.

“Because of those who have devoted their lives to the discovery of Truth, there is progress in the sphere of the spirit. Nothing has been lost, nothing has been in vain; the Great Gates are still closed, but they are no longer bolted. Now they will open at a knock. The road is better marked and the way more clearly indicated. They who lit the path have departed from Earth, but their service has not ended. They serve still in another place. While life on Earth moves forward, life in the sphere of the spirit does not stand still.” ~ Excerpt from The Bronze Book, The Sons of Fire ~

There is a lot that can be said for the human drama that propels us to passionately seek our own truth. I can at least describe my experience with this type of spirit propulsion that ultimately walks hand in hand with our daily desires and reasons for being here. I had no idea when I was younger that this would be my direction. To be fascinated with the Moon with all its history and occult symbolism, reflecting ancient times that never seem to change. It is a stasis in our night sky that only shows us its one face and never the other. It is more like a planetoid, than a Moon, whether it is a mechanized ship or natural or both. It has driven some men insane and gave us an insatiable craving to know.

There are ancient philosophical secrets that have been kept from the common man, since the beginning of this patriarchy of men that felt responsible for the state of the world. One of those intimate secrets was of the Goddess named Cybele, or as she was called in the ancient world, Innana. These Gnosis men kept the knowledge of the origin of the Goddess from the public, because her being was a threat to their new brotherhood, which was called the Brotherhood of the Snake. Prior to this religious and social hijacking, The Chaldean Magi,

of ancient Babylon who were familiar with Semitic root languages, wrote rituals that later became part of the Torah - customarily rewarding these writings from the Seven Tablets of Creation and embellishing them with new names and context. It is important to know that the meaning never changed, as the Magi knew that the intention was the most important part of a good allegory.

Professor Kirk Spencer from the Criswell College in Dallas, Texas gives this list of similarities between the Enuma Elish, of Sumer accounts and the Genesis creation account from the Holy Bible, in his manuscript entitled, *Ancient of Days: An Orientation in the Ancient World*. Spencer elaborates as follows:

“Enuma Elish begins "when on high"; Genesis begins "in the beginning"

Enuma Elish shows a connection between giving of names and existence; in Genesis, the naming of objects is of importance. Both Enuma Elish and Genesis imply primeval chaos, in the beginning, that is, if you interpret darkness and emptiness as chaos.

In both, water is divided into upper waters and lower waters.

Enuma Elish is recorded on seven tablets, and the Genesis creation is completed in seven days.

In the Enuma, Elish man is created in the 6th tablet, and in Genesis man is created on the 6th day.

In Gen. 1:2 the word translated "deep" is the Hebrew word "tehom."

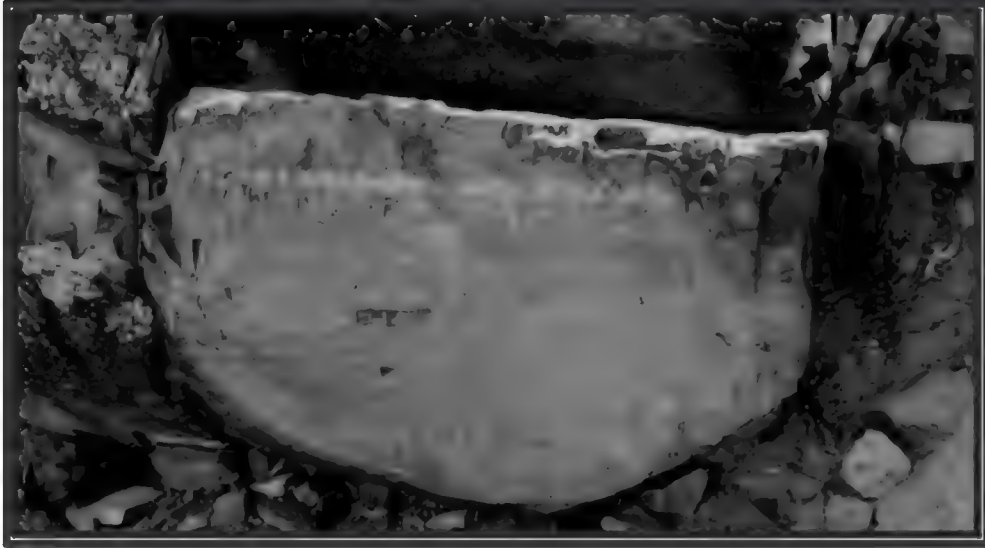
Some scholars equate it with the Babylonian goddess Tiamat.

[Etymologically both words probably are derived from a root originally meaning "ocean" or "deep", yet it is clear that among the Hebrews the root never took on the mythological connotation that it did among the Babylonians.

Genesis 1:26 Commentaries: Then God said, "Let Us make man in Our image" another reference to the polytheism of the Enuma Elish.”

The Los Lunas Decalogue Stone

How History is Altered or hidden to fit Historical and Religious agendas



West of Los Lunas, New Mexico, near the Rio Puerco River and old settlement of the same name, lies this carved stone. My hypothesis is that the writing occurred sometime before the Spanish and Indian War (Pueblo Revolt) of 1680. The stone was carved by an early colonist during the Spanish inquisition which targeted all non-Christians. The Spanish Catholic rulers implemented what they called ‘Converso Jewish,’ meaning forced to convert to Catholicism for fear of death from the inquisition. Some of these early pioneers of New Mexico were secret Jews practicing their religion in secret places like the location of the Decalogue Stone. The following is facts derived from scholarly speculation of the origins of the stone’s inscription and secret Jews in the Southwest. The official story concludes:

The Los Lunas Decalogue Stone is a large boulder on the side of Hidden Mountain, near Los Lunas, New Mexico, about 35 miles (56 km) south of Albuquerque, that bears a very regular inscription carved

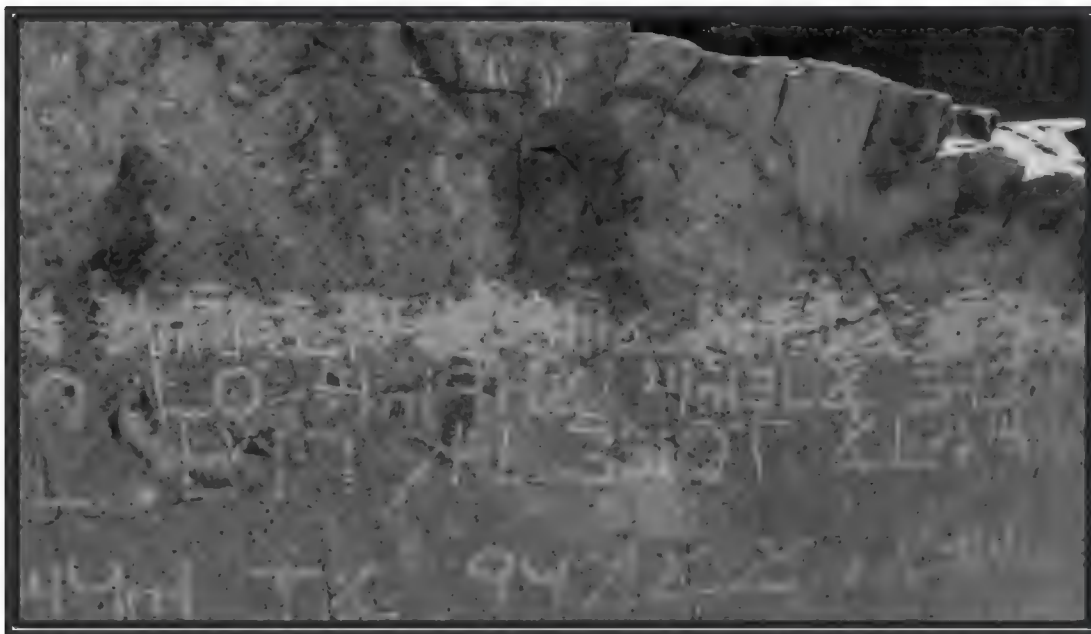
into a flat panel. The stone is also known as the Los Lunas Mystery Stone or Commandment Rock. The inscription is interpreted to be an abridged version of the Decalogue or Ten Commandments in a form of Paleo-Hebrew. A letter group resembling the Tetragrammaton YHWH, or "Yahweh," makes three appearances. The stone is controversial in that some claim the inscription is Pre-Columbian, and therefore proof of early Semitic contact with the Americas. The history of the stone's discovery from wikipedia.org goes like this:

"The first recorded mention of the stone is in 1933, when the late professor Frank Hibben (1910-2002), an archaeologist from the University of New Mexico, saw it. According to a 1996 interview, Hibben was "convinced the inscription is ancient and thus authentic. He reported that he first saw the text in 1933. At the time, it was covered with lichen and patination and was hardly visible. He was taken to the site by a guide who had seen it as a boy, back in the 1880s." However, Hibben's testimony is tainted by charges that, in at least two separate incidents, he fabricated some or all of his archaeological data to support his pre-Clovis migration theory.

The reported 1880s date of discovery is important to those who believe that the stone is pre-Columbian. However, the Paleo-Hebrew script, which is closely related to the Phoenician script, was well known by at least 1870, thus not precluding the possibility of a modern hoax.

Because of the stone's weight of over 80 tons, it was never moved to a museum or laboratory for study and safekeeping. Many visitors have cleaned the stone inscriptions over the years, likely destroying any possibility for scientific analysis of the inscriptions' patina. Nevertheless, comparing it to a modern inscription nearby, geologist George E. Morehouse, a colleague of Barry Fell, estimated that the inscription could be between 500 and 2000 years old and explained its freshness and lack of patina as being due to frequent scrubbing to make it more visible."

In 1997, the first line of the unprotected inscription was obliterated by vandals.



Visitors to the site are required to purchase a \$25 Recreational Access Permit from the New Mexico State Land Office.

There is some controversy between scholarly deductions of the Decalogue Stone's origins. Archaeolinguistics expert, Cyrus Gordon, has proposed that the Los Lunas Decalogue is a Samaritan mezuzah. The familiar Jewish mezuzah is a tiny scroll placed in a small container mounted by the entrance of a house. The ancient Samaritan mezuzah, on the other hand, was commonly a large stone slab placed by the gateway to a property or synagogue, and bearing an abridged version of the Decalogue. On historical and epigraphic grounds, Gordon regards the Byzantine period as the most likely for the inscription. The Samaritan alphabet is a direct descendant of the Paleo-Hebrew alphabet.

In an article for a web page for Ohio State University by J.Huston McCulloch titled "The Los Lunas Decalogue Stone", the author quotes Dr.Reinhard Pummer who states he "does not believe that the

Los Lunas inscription could be Samaritan. First, in Verse 8, the Los Lunas text follows the Masoretic (standard Jewish) text by saying "*remember* the Sabbath day to keep it holy," whereas the Samaritan text always says "*preserve* the Sabbath day to keep it holy." Second, the Samaritans added a clause to the tenth commandment calling for a temple to be built on Mt. Gerizim, but this clause is absent in Los Lunas. And third, although an inscription in Greek language written in Samaritan letters is known, he is not aware of Greek-style letters ever appearing in Samaritan inscriptions."

An article titled "The Mystery of the Los Lunas Decalogue Stone" on December 9, 2009, composed by an author going only by Michael for the website *Unexplained Mysteries of the World*, suggests that there is a possibility that the ancient Phoenicians are the people responsible for the Paleo-Hebrew inscription on the mysterious stone. This author cites scholarly notions that since the ancient Phoenicians (of modern day Lebanon) were closely knit neighbors to the ancient Isrealites, they had adopted the beliefs, including the written and spoken language, of the Biblical Hebrews, and that they were a great seafaring people, it may have been Phoenicians that carved the stone. There is other archaeological evidence that shows these sea travelers did venture to North America in ancient times. Author, Michael, notes that because of the close relations the two races had, Isrealites may have joined the Phoenicians on their journeys.

One argument against the stone's antiquity is its apparent use of modern Hebrew (or otherwise atypical) punctuation, though amateur epigrapher Barry Fell argued that the punctuation is consistent with antiquity. Other researchers dismiss the inscription based on the numerous stylistic and grammatical errors that appear in the inscription.

According to archaeologist Kenneth Feder, "the stone is almost certainly a fake." He points out that "the flat face of the stone shows a very sharp, crisp inscription..." His main concern, however, is the lack of any archaeological context. He argues that to get to the location of the stone would have required whoever inscribed it to have "stopped along the way, encamped, eaten food, broken things, disposed of trash,

performed rituals, and so on. And those actions should have left a trail of physical archaeological evidence across the greater American Southwest, discovery of which would undeniably prove the existence of foreigners in New Mexico antiquity with a demonstrably ancient Hebrew material culture..." And Feder states that, "There are no pre-Columbian ancient Hebrew settlements, no sites containing the everyday detritus of a band of ancient Hebrews, nothing that even a cursory knowledge of how the archaeological record forms would demand there would be. From an archaeological standpoint, that's plainly impossible."

This stone is not a single occurrence. Similar landmarks are found throughout the 'New World.' The Los Lunas Decalogue Stone is often grouped with the Kensington Runestone, Dighton Rock, and the Newport Tower, as examples of American landmarks with disputed provenances. Other disputed Hebrew, found in America, inscriptions include the Smithsonian Institution's Bat Creek Inscription, the Newark Ohio Decalogue Stone, Keystone, and the Johnson-Bradner Stone.

The correct History of the area says something more about the location of the stone.

Francisco Vázquez de Coronado went to New Spain (present-day Mexico) in 1535 at about age 25, in the entourage of its first Viceroy, was Antonio de Mendoza, the son of his father's patron and Coronado's personal friend. In New Spain, he married twelve-year-old Beatriz de Estrada, called "the Saint" (la Santa), sister of Leonor de Estrada, ancestor of the de Alvarado family and daughter of Treasurer and Governor Alonso de Estrada y Hidalgo, Lord of Picón, and wife Marina Flores Gutiérrez de la Caballería, from a converso Jewish family. Coronado inherited a large portion of a Mexican encomendero estate through Beatriz and had eight children by her. "Converso Jewish," means Jewish who converted to Catholicism.....I note that since the inscription on the stone is partially Hebrew - this is a clue.

John Eidsmoe of wnd.com, a biblical scholar cited "that other

explanations conclude that it was chiseled by “Native Americans of Hebrew origin” or it was made as a prank to play a joke on some professor. The oral statements that the carvings existed as early as 1800 tend to minimize the contemporary joke option. The age is hard to determine exactly, because the stone has been marked with graffiti and cleaned, since it is open to the public and not protected.

Eidsmoe then suggested an alternative hoax or ancient writing: the possibility of the presence of those with a biblical faith in southwestern North America in the 1500s or 1600s. He explained that when King Ferdinand and Queen Isabella freed Spain from Muslim domination, they decreed Jews in Spain must either become Christian or leave. Many stayed and converted, “at least externally.” They were called conversos.

Some of those then came with the conquistadors to the Western Hemisphere and settled in New Mexico, which to this day remains thick with the evidence of Spanish presence.

“I suggest that sometime in the 1500s, 1600s, or thereafter, to honor the God of Abraham, Isaac, and Jacob, a Jewish converso carved the Ten Commandments ... to memorialize the covenant his people had made with Jehovah in the days of Moses,” Eidsmoe said. “This would explain the aging of the inscription and its presence ... It could also explain why the maker of the inscription, who may have known Hebrew only as a second language, would have aligned the characters at the bottom as would have been done in English ... would have used spacing and punctuation and might have shaped some letters more like the Greek alphabet.”

History of the Area:

Spain originally governed the territory of New Mexico from 1540 to 1821, then from 1821 to 1845 it was held under the Mexican flag. Before the thirteen original (American) colonies signed the Declaration of Independence in 1776, people born in the Belen colony were already thirty-six years old. By the time of the American conquest in 1848, several generations of Belenites had been established during the interim hundred years. The ranching and

cowboy culture was originally brought to what is now the United States of America by the Spanish colony established by Don Juan de Onate and 560 original colonists in the year 1598, almost a decade before the establishment of Jamestown, Virginia, and almost a quarter century before the Pilgrims landed at Plymouth Rock, Massachusetts. The American West was indeed born in New Mexico, including Valencia County, the heart, the nativity of New Mexico. The first ranch and cowboy cultures evolved right here along the Rio Grande River over a period of over four hundred years. As the descendants of the Onate colonization in El Rio Arriba, (upper river valley), gained ownership of northern New Mexico lands, new generations of Spanish settlers gradually moved south in search of new cultivatable farmland. By 1740, the movement reached El Rio Abajo, (Lower River valley). A group of citizens from Albuquerque, which was founded in 1706, was looking south to improve their lot. The original Belen Land Grant consisted of approximately 200,000 acres extending from the Rio Puerco on the west to the Manzano Mountains on the east, and from the north the Tome Land Grant and to Los Chavez to the south by the town of Bernardo. Along with Indian crops like corn, beans, squash, pumpkins, chili, and melons, the Belen colonists added crops such as oats, wheat, and all kinds of fruit trees plus European livestock such as sheep, horses, cattle, goats, chickens, and pigs. These first settlers built adobe homes with hornos to make bread, which required the use of Spanish yeast. Some of these Spanish settlers continued developing the cowboy, (vaqueros), and ranching industry while others specialized in grand farms. The Belen land was fertile and despite regular attacks from wild Apache and Comanche Indians, the colony thrived and grew. Working together with the Pueblo Indians the two groups of people formed a strong military and religious alliance while learning and borrowing from each other, forever changing their respective cultures and that of the American Southwest. In 1750, a military garrison was established in Belen for the protection of the missions and the haciendas scattered along the lower river valley. Ten years later, it was developed into a presidio and Belen became an armed protector against Indian marauders for 150 years to come. By

1790, the colonists of the Belen Land Grant had established six semi-military posts with a Commandant in charge of each Plaza.

Spanish Attempt to Christianize the Pueblo Indians "The American Spanish Inquisition"

For more than 100 years beginning in 1540, the Pueblo Indians of present-day New Mexico were subjected to successive waves of soldiers, missionaries, and settlers. These encounters, referred to as the Entradas, were characterized by violent confrontations between Spanish colonists and Pueblo peoples. The Tiguex War, fought in the winter of 1540–41 by the expedition of Francisco Vázquez de Coronado against the twelve or thirteen pueblos of Tiwa Indians, was particularly destructive to Pueblo and Spanish relations.

In 1598 Juan de Oñate led 129 soldiers and 10 Franciscan Catholic priests, plus a large number of women, children, servants, slaves, and livestock into the Rio Grande valley of New Mexico. There were at the time approximately 40,000 Pueblo Indians inhabiting the region. Oñate put down a revolt at Acoma Pueblo by killing and enslaving hundreds of the Indians and sentencing 24 men to have their right foot cut off. The Acoma Massacre would instill fear of the Spanish in the region for years to come, though Franciscan missionaries were assigned to several of the Pueblo towns to Christianize the natives.

The location of the Pueblo villages and their neighbors in early New Mexico.

Spanish colonial policies in the 1500s regarding the humane treatment of Indians were difficult to enforce on the northern frontier. With the establishment of the first permanent colonial settlement in 1598, the Pueblos were forced to provide a tribute to the colonists in the form of labor, ground corn, and textiles. Encomiendas were soon established by colonists along the Rio Grande, restricting Pueblo access to fertile farmlands and water supplies and placing a heavy burden upon Pueblo labor. Especially egregious to the Pueblo was the assault on their traditional religion. Franciscan priests established theocracies in many of the Pueblo villages. The priests converted the

Pueblos to build the Spanish empire in New Mexico. In 1608, it looked as though Spain might abandon the province, the Franciscans baptized seven thousand Pueblos to try to convince the Crown otherwise. Although the Franciscans initially tolerated manifestations of the old religion as long as the Puebloans attended mass and maintained a public veneer of Catholicism, Fray Alonso de Posada (in New Mexico 1656–1665) outlawed Kachina dances by the Pueblo Indians and ordered the missionaries to seize and burn their masks, prayer stick, and effigies. The Franciscan missionaries also forbade the use of entheogenic drugs in the traditional religious ceremonies of the Pueblo. Several Spanish officials, such as Nicolas de Aguilar, who attempted to curb the power of the Franciscans were charged with heresy and tried before the Inquisition.

In the 1670s drought swept the region, causing a famine among the Pueblo and increased raids by the Apache, which Spanish and Pueblo soldiers were unable to prevent. Fray Alonso de Benavides wrote multiple letters to the King, describing the conditions, noting "the Spanish inhabitants and Indians alike to eat hyde and straps of carts". The unrest among the Pueblos came to a head in 1675. Governor Juan Francisco Treviño ordered the arrest of forty-seven Pueblo medicine men and accused them of practicing "sorcery". Four medicine men were sentenced to death by hanging; three of those sentences were carried out, while the fourth prisoner committed suicide. The remaining men were publicly whipped and sentenced to prison. When this news reached the Pueblo leaders, they moved in force to Santa Fe, where the prisoners were held. Because a large number of Spanish soldiers were away fighting the Apache, Governor Treviño was forced to accede to the Pueblo demand for the release of the prisoners. Among those released was a San Juan ("Ohkay Owingeh" in the Tewa Language) Indian named "Popé".

The Rebellion

Following his release, Popé, along with a number of other Pueblo leaders, planned and orchestrated the Pueblo Revolt. Popé took up residence in Taos Pueblo far from the capital of Santa Fe and spent the next five years seeking support for a revolt among the 46 Pueblo towns. He gained the support of the Northern Tiwa, Tewa, Towa, Tano, and Keres-speaking Pueblos of the Rio Grande Valley. The Pecos Pueblo, 50 miles east of the Rio Grande pledged its participation in the revolt as did the Zuni and Hopi, 120 and 200 miles respectively west of the Rio Grande. The Pueblos not joining the revolt were the four southern Tiwa (Tiguex) towns near Santa Fe and the Piro Pueblos south of the principal Pueblo population centers near the present day city of Socorro. The southern Tiwa and the Piro were more thoroughly integrated into Spanish culture than the other groups. The Spanish population of about 2,400, including mixed-blood mestizos, and Indian servants and retainers, was scattered thinly throughout the region. Santa Fe was the only place that approximated being a town. The Spanish could only muster 170 men with arms. The Pueblos joining the revolt probably had 2,000 or more adult men capable of utilizing native weapons such as bows and arrows. It is possible that some Apache and Navajo participated in the revolt.

The Pueblo revolt was typical of millennial movements in colonial societies. Popé promised that, once the Spanish were killed or expelled, the ancient Pueblo gods would reward them with health and prosperity. Popé's plan was that the inhabitants of each Pueblo would rise up and kill the Spanish in their area and then all would advance on Santa Fe to kill or expel all the remaining Spanish. The date set for the uprising was August 11, 1680. Popé dispatched runners to all the Pueblos carrying knotted cords. Each morning the Pueblo leadership was to untie one knot from the cord, and when the last knot was untied, that would be the signal for them to rise against the Spaniards in unison. On August 9, however, the Spaniards were warned of the impending revolt by southern Tiwa leaders and they captured two

Tesuque Pueblo youths entrusted with carrying the message to the pueblos. They were tortured to make them reveal the significance of the knotted cord.

Popé then ordered that the revolt begins a day early. The Hopi pueblos located on the remote Hopi Mesas of Arizona did not receive the advanced notice for the beginning of the revolt and followed the schedule for the revolt. On August 10, the Pueblos rose up, stole Spanish horses to prevent them fleeing, sealed off roads leading to Santa Fe, and pillaged Spanish settlements. A total of 400 people were killed, including men, women, children, and 21 of the 33 Franciscan missionaries in New Mexico. Survivors fled to Santa Fe and Isleta Pueblo, 10 miles south of Albuquerque and one of the Pueblos that did not participate in the rebellion. By August 13, all the Spanish settlements in New Mexico had been destroyed and Santa Fe was besieged. The Pueblo surrounded the city and cut off its water supply. In desperation, on August 21, New Mexico Governor Antonio de Otermín, barricaded in the Governor's Palace, rallied outside the palace with all of his available men and forced the Pueblo to retreat with heavy losses. He then led the Spaniards out of the city and retreated southward along the Rio Grande, headed for El Paso del Norte. The Pueblo shadowed the Spaniards but did not attack. The Spaniards who had taken refuge in Isleta had also retreated southward on August 15 and on September 6 the two groups of survivors, numbering 1,946, met at Socorro. About 500 of the survivors were Indian slaves. They were escorted to El Paso by a Spanish supply train. The Pueblo did not contest their passage out of New Mexico.

Popé's world

The Palace of the Governors in Santa Fe, was besieged by the Pueblo in August 1680. The retreat of the Spaniards left New Mexico in the power of the Pueblos. Popé was a mysterious figure in the history of the southwest as there are many tales of what happened to him and among the Pueblos after the revolt. Later testimony to the Spanish by Pueblo Indians was probably colored by anti-Popé sentiments and a desire to tell the Spanish what they wanted to hear.

Apparently, Popé and his two lieutenants, Alonso Catiti from Santo Domingo and Luis Tupatu from Picuris, traveled from town to town ordering a return "to the state of their antiquity." All crosses, churches and Christian images were to be destroyed. The people were ordered to cleanse themselves in ritual baths, to use their Pueblo names, and to destroy all vestiges of the Roman Catholic religion and Spanish culture, including Spanish livestock and fruit trees. Popé, it was said, forbade the planting of wheat and barley and commanded those Indians who had been married according to the rites of the Catholic Church to dismiss their wives and to take others after the old native tradition.

The Pueblo had no tradition of political unity. Each pueblo was self-governing and some, or all, apparently resisted Popé's demands for a return to a pre-Spanish existence. The paradise Popé had promised when the Spanish were expelled did not materialize. A drought continued, destroying Pueblo crops, and the raids by Apache and Navajo increased. Initially, however, the Pueblos were united in their objective of preventing a return of the Spanish.

Popé was deposed as the leader of the Pueblos about a year after the revolt and disappears from history. He is believed to have died shortly before the Spanish reconquest in 1692.

Spanish attempt to return

The most important cause of the Pueblo Revolt was probably the attempt of the Spanish to destroy their religion, banning traditional dances and religious icons such as the kachina dolls.

In November 1681, Otermin attempted to return to New Mexico. He assembled a force of 146 Spanish and an equal number of Indian soldiers in El Paso and marched north along the Rio Grande. He first encountered the Piro Pueblos which had been abandoned and their churches destroyed. At Isleta Pueblo, he fought a brief battle with the inhabitants and then accepted their surrender. Staying in Isleta, he dispatched a company of soldiers and Indians to establish Spanish authority. The Pueblo feigned surrender while gathering a large force to oppose Otermin. With the threat of a Pueblo attack growing, on

January 1, 1682, Otermin decided to return to El Paso, burning pueblos and taking the people of Isleta with him. The first Spanish attempt to regain control of New Mexico had failed.

Some of the Isleta later returned to New Mexico, but others remained in El Paso, living in the Ysleta del Sur Pueblo. The Piro also moved to El Paso to live among the Spaniards, eventually forming part of the Piro, Manso, and Tiwa tribe.

The Spanish were never able to re-convince some Pueblos to join Santa Fe de Nuevo México, and the Spanish often returned seeking peace instead of reconquest. For example, the Hopi remained free of any Spanish attempt at reconquest; though they did, at several non-violent attempts, try for unsuccessful peace treaties and unsuccessful trade agreements. For some Pueblos, the Revolt was a success in their aim to drive away European influence.

Reconquest

The Spanish return to New Mexico was prompted by their fears of French advances into the Mississippi valley and their desire to create a defense frontier against the increasingly aggressive nomadic Indians on their northern borders. In August 1692, Diego de Vargas marched to Santa Fe unopposed along with a converted Zia war captain, Bartolomé de Ojeda. De Vargas, with only sixty soldiers, one hundred Indian auxiliaries, seven cannons (which he used as leverage against the Pueblo inside Santa Fe), and one Franciscan priest, arrived in Santa Fe on September 13. He promised the 1,000 Pueblo people assembled there clemency and protection if they would swear allegiance to the King of Spain and return to the Christian faith. After a while, the Pueblo rejected the Spaniards. After much persuading, the Spanish finally made the Pueblo agree to peace. On September 14, 1692, de Vargas proclaimed a formal act of repossession. It was the thirteenth town he had reconquered for God and King in this manner, he wrote jubilantly to the Conde de Galve, viceroy of New Spain. During the next month, de Vargas visited other Pueblos and accepted their acquiescence to Spanish rule.

Though the 1692 agreement to peace was bloodless, in the years that followed de Vargas maintained increasingly severe control over the increasingly defiant Pueblo. De Vargas returned to Mexico and gathered together about 800 people, including 100 soldiers, and returned to Santa Fe in December 1693. This time, however, 70 Pueblo warriors and 400 family members within the town opposed his entry. De Vargas and his forces staged a quick and bloody recapture that concluded with the surrender and execution of the 70 Pueblo warriors and with their families sentenced to ten years' servitude.

In 1696 the Indians of fourteen pueblos attempted a second organized revolt, launched with the murders of five missionaries and thirty-four settlers and using weapons the Spanish themselves had traded to the Indians over the years; de Vargas's retribution was unmerciful, thorough and prolonged. By the end of the century, the last resisting Pueblo town had surrendered and the Spanish reconquest was essentially complete. Many of the Pueblos, however, fled New Mexico to join the Apache or Navajo or to attempt to re-settle on the Great Plains. One of their settlements has been found in Kansas at El Quartalejo.

While the independence of many pueblos from the Spaniards was short-lived, the Pueblo Revolt gained the Pueblo Indians a measure of freedom from future Spanish efforts to eradicate their culture and religion following the reconquest. Moreover, the Spanish issued substantial land grants to each Pueblo and appointed a public defender to protect the rights of the Indians and argue their legal cases in the Spanish courts. The Franciscan priests returning to New Mexico did not again attempt to impose a theocracy on the Pueblo who continued to practice their traditional religion.

~ Article collage from Wikipedia ~

The preceding account was to familiarize readers with the history of the Spanish Inquisition towards the Native Americans and the Eastern settlers and colonists in the New Mexico area of Valencia County where the Los Lunas Decalogue Stone is located. Accounting for the history of the surrounding area is in line with my ideas of the

origins of the carvings on the mysterious rock.



**Los Lunas Mystery Rock Decalogue Stone,
with the top line defaced.**



What was written on the stone before the top line was defaced around 1997. The interpretation of Jehovah is wrong, it would be Yahweh because of the religious perspective of those who wrote the inscription.

Solving the Decalogue Stone The Stan Fox Translation

Vatican Kol an expert on proto-Hebrew Characters in writing states;

"The Hebrew translation, Bret, is trying, by all means, to legitimize the script as their own; as naturally at this point the problem starts! 18th, and in particular, 19th century are notoriously known for fake works. Therefore, before asking the question of what does the script represent, ritual or religious reasons, there must be decided of what kind of language has been applied on the Decalogue Stone: Latin?, Cirlik?, Illyrik? etc... As I asked you earlier, about the bottom/first line damaged: That's not because of the natives 'basic warning', (if that was the case then they

could've easily chiseled the whole structure, even without leaving a single bit of trace around), but according to my experience, I think: apart from the deceive-conversion of the principal characters, such as the *X one into horizontal Hebrew character *A, technically in the first line, there is not enough space between words, to somehow clearly justify the translation from ancient Hebrew, as you've agreed".

Intermediate Script referred to as Proto or Ancient Hebrew, also as it was suggested by scholars, is an old version of the Ten Commandments with letter groupings resembling the Tetragrammaton suggesting that it is a Samaritan mezuzah. I agree with this, and the following is my deductive reasoning behind this agreement:

The writing occurred during Spanish and Indian War (Pueblo Revolt of 1680) written by an early colonist during the Spanish inquisition which targeted what they called Converso Jewish meaning forced to convert to Catholicism for fear of death from the inquisition. Some of these early pioneers of New Mexico were secret Jews practicing their religion in secret places like the location of the Decalogue Stone.

In 1598, when Juan de Onate took the first colonists north to make a permanent settlement, his band of 135 soldiers, farmers, and their families were reluctant travelers. But some of them were under investigation by the Inquisition, making removal to even so unpromising a destination advisable. The indication is strong that several of those on the muster roll of January 8 were conversos who had been recruited because they were already on the lists of the Holy Office. Juan, Miguel, and Antonio Rodriguez and Francisco Hernandez had, in fact, already been burned in effigy two years before. Their families and friends could only have wished to follow them into the wilderness to find freedom, however limited and tenuous, to preserve the traditions of their ancestors. Many did in the subsequent decades.

Today, this artifact serves as a reminder of the rich history of the area in which I live and the bloody history of wars is not a reflection on those who have faith in the creator. It is also a reminder of where we came from in antiquity. It serves as a symbol of the stars with

clues to our world language of origin. We are all connected in this way through genetic memory and the trauma of mistakes made in the past concerning ritual abuse. No one owns anything, and no one ever dies. Let's not repeat the mistakes made by our ancestors, but rather grow spiritually as one, within a universal mind.

1200-1500

Various tribes establish villages, which the Spanish will call "pueblos," along the Rio Grande. Some evidence suggests they are descendants of the Anasazi, who settled and sophisticated civilization in places like Chaco Canyon and Mesa Verde which is thought to have collapsed around 1300.

1598

Conquistador Juan de Onate claims the future New Mexico as a Spanish colony, establishing its first capital at San Gabriel, near San Juan Pueblo. Onate's trek from Mexico City to New Mexico follows a path now known as El Camino Real, or The Royal Road. An estimated 40,000 to 50,000 Indians lived in New Mexico at the time.

1680, 1696

After years of economic exploitation and religious suppression, inhabitants of nearly all pueblos join in the "Pueblo Revolt" against the Spanish. The insurrection, which succeeds in driving out the Spanish for about 12 years, is lead by Popè from the San Juan Pueblo. In 1692, the Spanish launch their "reconquest" of New Mexico. Some Indians stage a second pueblo revolt in 1696, but without widespread participation, the effort fails.

1846-1848

Land ownership disputes over Texas' prompting of the U.S. to declare war against Mexico in 1846. After two years of hostilities, U.S. troops march into Mexico and force the country to sign the Treaty of Guadalupe Hidalgo, which gives the U.S. control of what is now Arizona, California, Texas, and New Mexico.

1912

After about 50 years as a territory, New Mexico becomes the 47th U.S. state. The action follows an earlier effort to pursue a joint

statehood with Arizona, which was voted down by residents of the Arizona territory in 1906.



These sites are a prime example of how old religious beliefs are buried along with artifacts pertaining to anything other than the main world religions in a process called “Damnatio Memori” conducted in ancient Rome and ancient Greece. It is simply the process of cultural genocide to make way for a new order. In modern day Rome and Greece, the new Christian culture is literally built over the top of the old pagan world. The path that was taken by the surviving Carthaginians after being completely wiped out from the attempted genocide of Carthage was first a migration by force after being hunted by Roman soldiers. Then a move to Iberia, modern southern Spain, to hide among a predominantly Christian nation. They were called “Converso Jews” by the Spanish. They were the Phoenicians and practiced the old Sabbath, a version of the Ten Commandments with Yahweh’s name written at most religious sites as their god. This was practiced in secret, and to escape the interrogation of Jewish Phoenician persecution many came to Mexico with the Spanish Conquistadors in hopes of being free to practice their religion of

choice. Sadly the same, and sometimes worse, persecution happened in the new world. Many were burned at the stake when the Spanish Priest Inquisitors found out they were Jewish. Some escaped and went north with expeditions to colonize New Mexico and Arizona. When these settlers arrived, they still had to hide their Sabbath ritual from the few priests that were with them. Today, the evidence for this ritual being practiced in secrete is the story of the Decalogue Stone in Los Lunas, New Mexico, which is still located on Pueblo Indian Tribal land. The stone is a reminder of the terrible ways Pueblo Indians and Proto-Jews were treated in the territory of New Mexico. I am saddened when I see the other version of this history that culturally makes the Spanish Priests and Conquistadors look like saints and heroes, as there are even statues erected in their name. I know this truth to be self-evident. The stories written in childrens' books about this history are lies. They tell the children that the Spanish were of great service to the Natives here and that the Spanish taught them how to grow crops and other abominable absurdities. "Damnata Memori" is still used today to hide our true history and is used the same way to wipe our memory of space-faring ancestors.

Catalog of Some Lunar Anomalies

On May 25, 1961, President John F. Kennedy announced his goal of putting a man on the Moon by the end of the decade.

November 22, 1963, President John F. Kennedy was assassinated in Dallas, Texas, near the Book Repository downtown, mysteriously after asking for all the *Roswell Crash* information about UFO's, and telling America that, "The very word 'secrecy' is repugnant in a free and open society." There is just something about secret societies.

My mother heard the awful news over AM radio at Wirt High School in Gary, Indiana. There was an overwhelming feeling of sadness and loss, across America, and in her class. They let everyone go home early that day. She said everyone in her class was crying, because he was so young and represented hope for our country, which was corrupt even back then. My mother was married two years later to John Sheppard and became pregnant with new hope for their lives. These were the baby boomers.

Gary Indiana 1966 and beyond.

Our stories are subtle, but significant, in the respect of enriching humanities consciousness. No one has a bigger name than anyone else, because your name was given to you through thought from an ancient extraterrestrial source. An idea in the stream of the ether, through a collection of morphing energy from the Earth, and the names are given to those things we can not see, including the entities in utero, the Antediluvian human. We wouldn't be able to pronounce our true names since the world no longer speaks the language that was felt in the beginning. We are more than a name in origin, having lived a very long time through one another with shared DNA and other materials that make us all related. We are related to those whom we called gods and goddesses. The space parents of our Earthly being.

Lunar Orbiter 1-5 (1966-1968). Looking for a place to land on the Moon. Karl Wolf was lent to the Lunar Orbiter project at JPL and has stated that there are bases on the Moon in these Lunar images. Scientists were gathered from all over the world to study them and nothing more was ever said to Americans about this.

The Apollo program wrapped it up in 1972 with Apollo 17 when I turned six.

Apollo Lunar Missions

I think that Walter Schirra aboard Mercury 8 was the first of the astronauts to use the code name 'Santa Claus' to indicate the presence of flying saucers next to space capsules. However, his announcements were barely noticed by the general public.

It was a little different when James Lovell on board the Apollo 8 command module came out from behind the Moon and said for everybody to hear: “PLEASE BE INFORMED THAT THERE IS A SANTA CLAUS.”

Apollo 8:

Launched: 21 December 1968

Lunar Orbit and Return

Returned to Earth: 27 December 1968

NASA releases recording of strange 'space music' heard by Apollo 10 astronauts.

The astronauts heard the strange 'whistling sound' when they were orbiting the Moon.

Apollo 10:

Launched: 18 May 1969

Lunar Orbit and Return

Returned to Earth: 26 May 1969

Buzz Aldrin, the second man to set foot on the Moon, said he glimpsed an unidentified flying object during the Apollo 11 flight and later recanted.

The following transmission between Apollo 11's, Neil Armstrong and NASA's Mission Control (Houston) was received loud and clear by hundreds of ham radio operators:

Armstrong: What was it? What the hell was it? That's all I want to know!"

Mission Control: What's there?... malfunction (garble) ... Mission Control calling Apollo 11...

Apollo 11: These babies were huge, sir!... Enormous!... Oh, God! You wouldn't believe it! ... I'm telling you there are other space-craft out there ... lined up on the far side of the crater edge! ... They're on the Moon watching us!

Apollo 11:

Launched: 16 July 1969

Landed on Moon: 20 July 1969, Sea of Tranquility

Returned to Earth: 24 July 1969

Lunar Ruins and significant flying objects photographed, then later found in the Apollo 12 collection of Lunar Photos archived by Dr. Ken Johnston, Sr. I discovered many of the anomalies.

Apollo 12:

Launched: 14 November 1969

Landed on Moon: 19 November 1969, Ocean of Storms

Returned to Earth: 24 November 1969

Raw NASA Lunar Photo Proves Background Was Blacked Out Of An Apollo 12 Image

An article by Karen Christine Patrick.

"There are great ideas undiscovered, breakthroughs available to those who can remove one of the truth's protective layers."

~ Neil Armstrong~

An anonymous, insider whistle-blower who worked at NASA has released a raw, unaltered digital copy of an authentic photo print retrieved from a garbage bin at NASA's Houston facility a number of decades ago. The photo was sent to Bret Colin Sheppard, lunar image analyst, to be released publicly.

This insider states, "The photos and film were being sent to an incinerator because I was told they wanted pictures bought in the NASA memorabilia store instead of given to the public. But now, I believe it was to keep total control on the photos and film for other reasons as we are seeing."

~ Anonymous ~

THE RAW UNOFFICIAL IMAGE ANSWERS MYSTERIES

The photo, damaged due to being crumpled up and thrown in the bin headed for the incinerator, shows that there is something behind the Apollo 12 base-camp. It takes up the entire background of the image.

The camera that took the photo was set to bring the background into sharper focus than the foreground where an astronaut is seen working on equipment. The raw image and details stand in contrast to the official version of the image, which clearly has been altered with a uniform, matte black background covering over something in the original.

The raw NASA photo imparts important revelations that may answer questions people have been asking for a long time. One basic

question has been, “Why do NASA images of the Moon have no stars in them?” Debates have been raging on Internet forums for years, but this raw image shows the simplest explanation. The background has been painted over with only black, and no stars painted back in. This doesn’t really answer the “why” question, but probes the “what” of that which was done to hide things.

The insider's explanation about the situation surrounding the recovery of the raw photo in question, validates what researchers, anomaly hunters, and image analysts have suspected for a long time, that our space agency visually “sanitizes ” the images for the public “protection,” creating more visually-appealing, uncontroversial branded, simulated imagery from the historical evidence, original photos and film.

Humanity is in debt to the whistle-blower who courageously released this photo that confirms the testimony of other insiders, whistleblowers, and contractually-hired artists who have testified publicly that all kinds of techniques have been used to manipulate space agency imagery for heretofore unknown purposes. The images we are shown look great on our stamps and posters, but it can be known to the public, that the updated images are now no longer historically accurate.

First, it must be noted that most structures seen by Bret Sheppard and other anomaly hunters in images of the Moon are "fuzzy-looking" when people look at them because NASA only releases low-resolution versions of original photographs of legacy missions. The originals, if there are any available anymore, are the base photos to create the images used as posters, stamps, or other branded media assets of NASA. This insider confirms that the priority of the image processors, right at that moment, was for finding images to be used by the media and promotional propaganda, while not necessarily concerned that historically accurate versions were released to the public and potentially to researchers and scientists for analysis.

A number of insiders have indicated that they witnessed space-agency-sanctioned manipulation by direct image tampering, air-brushing, and painting over or smudging details. Another insider

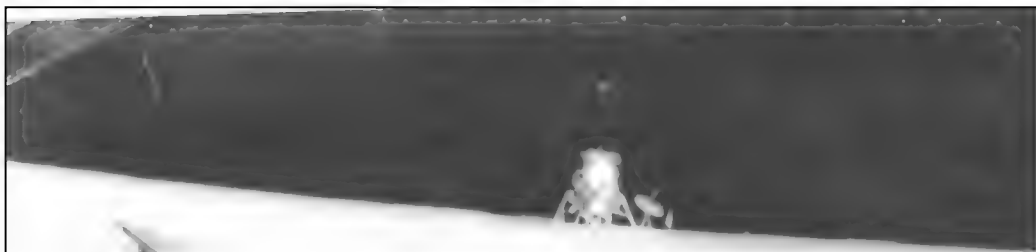
has admitted publicly to photo-shop-type layering over the original images sold to the public as "improving" the image quality, but because it is additive, pixelated data, those images cannot be counted as authentic historical documents if this has been done. In spite of this process of obfuscation, it seems some features have been missed by the space agency image processing teams. A growing number of curious citizens, image analysts, and anomaly hunters have been finding many anomalies, so much so, that dozens of groups have formed to share findings.

Taxpaying citizens should not be deceived, and deserve to know that official images are exact representations of what was seen on the Moon in the name of science and discovery.

The revelation of this information not only suggests answers to long-standing questions, but also raises many more questions. The main one pertaining to the great, "Why" the extraordinary claims of our space agency activities are not supported by ordinary, straightforward, historically accurate photographic evidence? It seems to be true, from our space agency here in the United States of America, from NASA "Never A Straight Answer," do we get.

~ End ~

Clip of Raw NASA Lunar Photo* Background.



**Close-up of the Large Parabolic Dish and Support Structures
in the Background.**



The radio dish next to the LEM is said to be too big to have been taken to the Moon on the LEM for lack of space required to do so. We know that NASA had the fold or fan type dishes that they took with them on Apollo 12, but the dish represented here is said to be

too big by NASA insider Donna Hare. It is also speculated that it isn't our dish, but rather from an extraterrestrial source, earlier Russian missions or early German technology from WWII. None of this, however, explains the enormous dish shown against the darker background.

Increasing the brightness of the image, in the background behind the base camp, shows very large structure that supports an enormous parabolic dish. The lunar lander and small dish at the base camp are used as a way to show the scale. This is probably the real reason why we weren't told what is up there. The Astronauts were not alone. The world deserves to know why we - the public - weren't told about this.

The anonymous source whom Karen mentioned in her article deserves the credit for not discarding the rest of the images as NASA had instructed, but within a few months Ken Jonhston, Sr (a Civilian Astronaut Consultant Pilot who worked for Grumman Corp. contracting with NASA) gave these exact images from his personal collection, proving the authenticity of these photographs. The official - intended for public viewing - images released by NASA had the blackened background. I am eternally grateful for the availability of original imaging through these sources.

Further analysis of the higher resolution image depicts a metal tower with what appears to be fiber optic leads into a smaller device that may act as a generator for energy or something. It is a very clear image and was discovered under the damaged left corner of the image. This is not seen well in the lower resolution image, but lower resolution is one of NASA's techniques to hide and sanitize details. I don't know what the politics are surrounding these discoveries, because I am just an amateur scientist, philosopher, and graphic artist, only interested in discovery of the truth. In the image, one can see, there are support structures under the dish and tower. Maybe these are from an extraterrestrial intelligence and show, definitively, that there is other life in the universe. It may be also, that our world leaders involved in the Military Industrial Complex knew about these others and perhaps even have a co-operation with the E.T.s. Moreover, the structures depicted seem to have a very functional and advanced purpose. I hope that someday soon we can finally be told the truth by our space agency and the department of defense which work close together to hide these truths from mankind. We do need to know some things about our close galactic neighbors.



This image* strongly represents parts of the Satellite dish.

It was reported by some theorists that NASA had sent out a signal to E.T.s to help the crew of Apollo 13.

Apollo 13:

Launched 11 April 1970.

Lunar Flyby and Return, Malfunction forced cancellation of Lunar landing

Returned to Earth 17 April 1970.

Astronauts: Alan B. Shepard, Jr. (Commander), Stuart A. Roosa (Command Module Pilot), and Edgar D. Mitchell (Lunar Module Pilot).

Apollo 14:

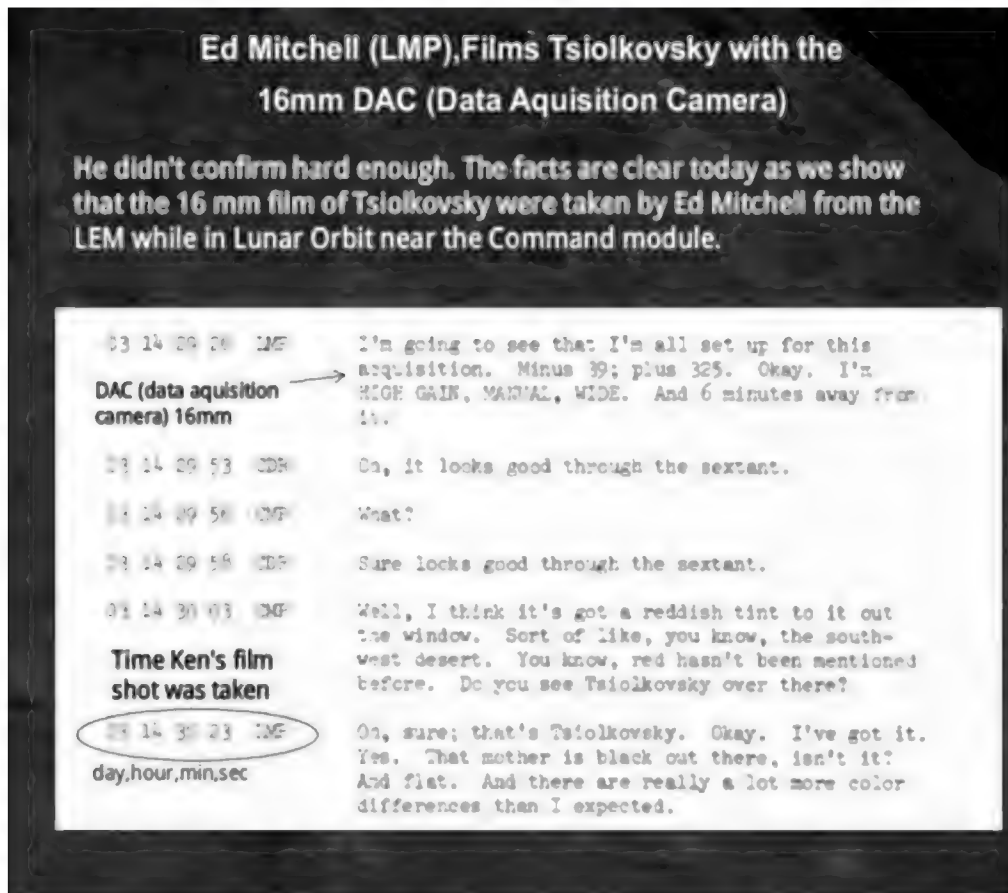
Launched 31 January 1971.
Landed on Moon 5 February 1971, in Fra Mauro.
Returned to Earth 9 February 1971.

There was much debate over Dr. Ken Johnston's story about showing the Tsiolkovsky Crater film of the E.T. Lunar base to Dr. Thornton Page and his collages, because it was said by debunkers, that it was impossible, in that Apollo 14 barely caught a glimpse of Tsiolkovsky in orbit. Regarding the facts around the film of the Lunar base Ken saw back in the Apollo years, I have found that there is no doubt about whether the base that Ken saw did exist in the crater which was in fact filmed during the Apollo 14 mission to the Moon. Edgar Mitchell took the 16mm film which is now missing from the DAC camera he took home as a souvenir. I assume Dr. Mitchell saw the base too, and knew our military would hide these facts from the public. I don't like to just believe in things, so I can say without a doubt that the film was shot on Apollo 14. My investigation has shown that the camera in question was the very camera Dr. Mitchell had all these years. But, where is the film? I think we will get those answers soon. The evidence shows that Ken Johnston has always told the truth about this event. The actual camera is on display at the Smithsonian today. The film was taken of Tsiolkovsky Crater way before TEI (Trans Earth Insertion) that actually took place on the 5th day. James Oberger still doesn't think they filmed Tsiolkovsky Crater and feels that he has confirmed this as fact.



AS14-75-10301

Tsiolkovsky in the lower right corner taken by Apollo 14, 70 mm on board camera.



There is enough evidence to conclude that the Lunar base film incident most likely took place at JSC (Johnson Space Center). It was later revealed in an interview that Dr. Thornton Page of the Robertson Panel, admitted, and was quite proud of keeping UFO incidents out of the public eye. Page became a known debunker, along with his understudy, James Oberger, who carried on the debunking tradition.

~~CONFIDENTIAL~~

MSC 04055



NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Classification: *See Security Plans Office*

2/2/72 4/1/73

APOLLO 14

ONBOARD VOICE
TRANSCRIPTION
(U)

RECORDED ON THE
COMMAND MODULE
ONBOARD RECORDER
DATA STORAGE EQUIPMENT
(DSE)

MARCH 1971

GROUP 5
Exempted from automatic
downgrading and
declassification
after 100 years

CLASSIFIED DOCUMENT TITLE UNCLASSIFIED

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~~CONFIDENTIAL~~

03 10 12 15 LMP Stand by. You've got 15 seconds.
03 10 12 29 LMP MARK.
03 10 12 31 CDR Okay, we got GET running.
03 10 12 38 CMP GET from the 1907
03 10 12 41 LMP Yes.
03 10 12 42 CDR Yes.
03 10 13 39 LMP Man, oh man.
03 10 13 51 CMP Tsolkovsky's coming up on this window.

~~CONFIDENTIAL~~

The Brookings Report was a very important document for NASA's case to cover-up information, because it outlines the social and political agenda and the reasoning of continuity being the explanation to keep UFO's and extraterrestrials a secret from the general population. Commissioned in 1960, the Brookings Institute did a series of *Proposed Studies on Implications of Peaceful Space Activities for Human Affairs*. One section of the report which was submitted to the committee within the House of Representatives of the 87th U.S. Congress on April 18, 1961, was significant for the implications of discoveries of extraterrestrial life on public attitudes and values and included conclusions of the effects of such discoveries on world leaders and scientific communities stating that it would end our civilization if we were to come into contact with a more advanced civilization.



“Moonraker Space Station Anomaly” (Discovered June 21, 2016).

*

While conducting an in-depth study of the Apollo 15 images - the color photos of the Lunar surface taken by the command module - we have run across a Finley-Holiday slide from the Dr. Ken Johnston, Sr. Archive showing Dave Scott drilling on the Lunar surface. The image is iconic from NASA and was cleaned up for the public. In the process of studying the original slide, we noticed the NASA release was made to show, at executive meetings in a carousel, that the background pixels were matte/flat and different from those square JPEG pixels seen in a typical original Apollo 15 image. According to Dr. Johnston remembering some decisions made as to whether or not they should have any color images of the Moon, he said that it was he that suggested NASA could save money by making the images gray scale and that there would be no loss of quality. As an artist, I can agree that details sometimes get muddled in the coloring process since the color is susceptible to perception issues. Color images are almost unscientific when considering details of the Lunar surface. Of coarse, there is another issue that would be of more interest to a geologist, which is seeing color can let them know if iron, silicon, titanium, copper, gold, silver and other elements might be present on the surface of the Moon.

An interesting object appears in the image from Johnston's Archive that is clearly visible in the background of the famous Dave Scott Apollo 15 image, in the Lunar sky, that does not appear in the flat/matte darkened background of the official image. It would be easy to perceive this as an unidentified flying object and that is exactly what it is. The area around the pixels of this object are matte finished while the pixels used to color into the object are typical of every Apollo 15 image taken by the Command Module and on the ground by the Hasselblad cameras used on the Lunar surface. The setup for this image was the panorama mount used for pans of the landing site. Taking a deeper look at the process that created this image and a bit of experimenting with Phong/blin type filters used to increase brightness and contrast, and pixel creation its self, I have determined that the

filters used to digitize the image (namely JPEG and TIFF) would, without doubt, create the typical square pixels seen in a regular, undoctored image of the Moon's surface. By lowering the brightness and raising the contrast of an already dark lunar sky, the result would produce a matte like smoothing effect on whatever portions of the image the effects were applied to. Even computers miss things in the translation leaving artifacts or skipping defined objects that were present in the original - such as the UFO depicted here. Often times humans will attempt to achieve the same morphologic relationship with nature, and come up with a concept that fits the average human perception such as the RGB standard, developed for television and cameras. Later came CMYK color schemes to better interpret the simple red, green, and blue colors used to interpret an image.

JPEG and TIFF formats are the pixel formats used to create digital images and are considerably CGI in the nature of modern photography. All NASA images are CGI with respect to their process, since there is no other technology to make them digitally available to the public. Often a control image is used to determine it's authenticity - the control image being the closest representation of the original proof. I find that most of the images in the Dr. Ken Johnston archive are the control proofs. I know of an Apollo 12 image control proof shown to me by Donna Hare.

In relation to the concept of how NASA layers an image, here is an example. The image of a potential earth-moon asteroid (asteroid 2016_HO) was compiled from layers of radar images with an end result of the highly pixelated, real, though somewhat distorted, depiction of the asteroid. Then they took that resulting image and processed it with computer-generated graphics with the resulting clean representation of an asteroid or planetoid. In that case, the public image is an artistic representation of the real low-resolution image. The same concept was used to create better artistic representations of our Lunar images. Yes, these represented images look good in books and on postcards, but they are not to be confused

with a scientifically true image of nature. It is my conclusion that the Dave Scott Apollo 15 image was manipulated, like most I have seen of the Lunar surface, due to the process of making the image “look better for the public.” Photographers hired by NASA would readily say that all Lunar images taken by the Apollo missions are in a sense art that is used by scientists to determine Lunar features and locations of Lunar samples taken from the surface. My question is what else is lost due to this process? It would seem that locations and surface features could still be scientifically identified in the unedited versions of Apollo images taken directly from unaltered film which do not need to be artistically manipulated for that purpose. So why else would those involved in the photo and film departments at NASA go through debriefing? It is the opinion of many researchers, as well as, the Bookings Institute report that any evidence of higher technology from an extraterrestrial, or off-world race, is to be kept hidden from the public for our own security. Yet, isn’t the very notion of fear of public opinion the very basis of insecurity. The process decided on to display these images to the public are somewhat disappointing to study scientifically, but as an artist, I have an overwhelming appreciation for these images however presented. I will continue to study the coded extraterrestrial communication, digitally layered aspects of these images.



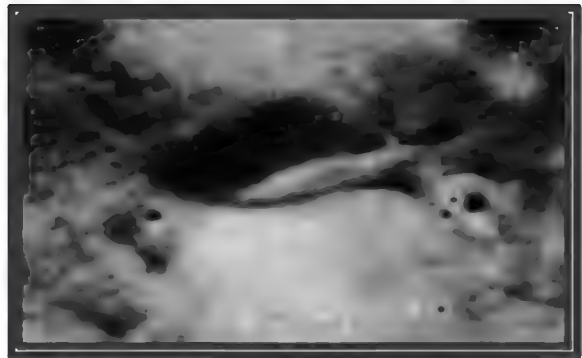
Example of an Image seen in it's original film strip format

Lunar base found in Apollo 15 CSM image



Top : Original* photo. Bottom: Blown-up section of original*photo.

Apollo 15 captured some captivating images of what has come to be known as the *ET Mother-ship the size of Manhattan*. UFO lore says that supposedly a secret Apollo 20 mission extracted an ancient pilot from a triangle shaped part of the ship. There possibly is something



to that story, but my thoughts on the subject is relative to my ancient origins research. The videos that are passed around the internet are captivating and provocative, but nonetheless, a reenactment.

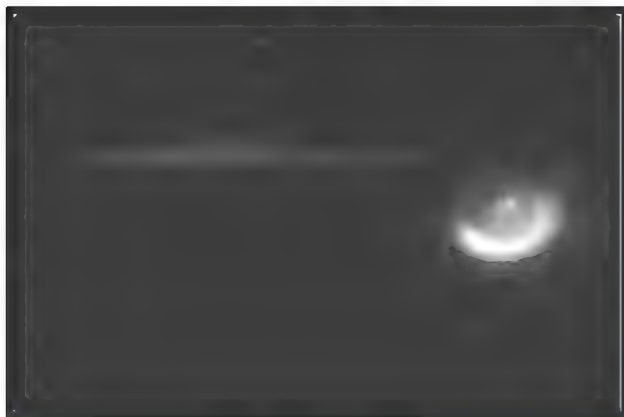
David R. Scott (Commander), James B. Irwin (Lunar Module Pilot), Alfred M. Worden (Command Module Pilot).

Apollo 15:

Launched: 26 July 1971.

Landed on Moon: 30 July 1971, Hadley Rile - Apennine.

Returned to Earth: 7 August 1971.



Apollo 16 reported a UFO that turned out to be part of the ship. The same thing happened with the Adamski Cylindrical Lunar UFO incident. These things are identifiable and are easily dismissed. Images courtesy of NASA.

John W. Young (Commander), Thomas K. Mattingly,II (Command Module Pilot), Charles M. Duke, Jr. (Lunar Module Pilot).

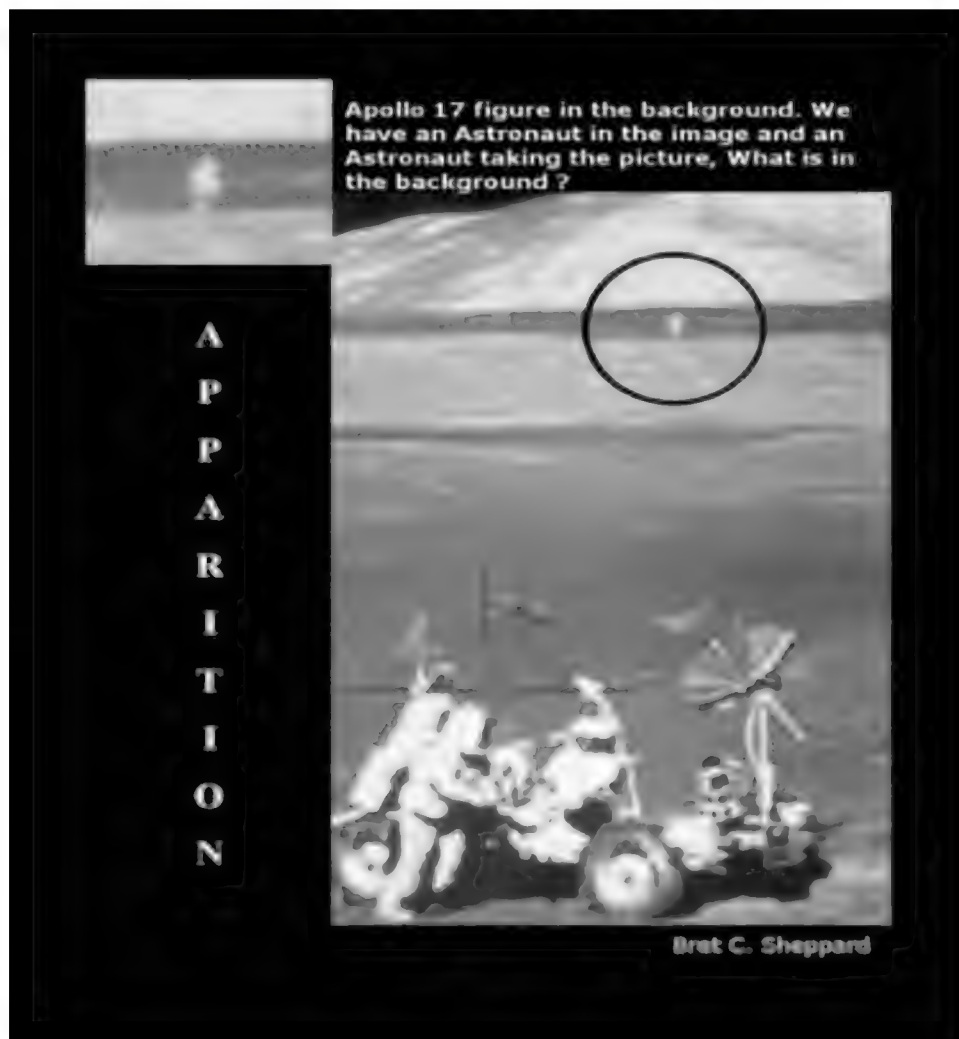
Apollo 16:

Launched: 16 April 1972.

Landed on Moon: 20 April 1972, Descartes.

Returned to Earth: 27 April 1972.

Apollo 17 Lunar Mission Apparition



Eugene Cernan (Commander), Harrison H. Schmitt (Lunar Module Pilot),

Ronald Evans (Command Module Pilot).

Apollo 17:

Launched: 07 December 1972.

Landed on Moon: 11 December 1972, Taurus-Littrow.

Returned to Earth: 19 December 1972

It isn't hard to find good information about UFO's, Aliens, and E.T. bases regarding our space missions, especially going to the Moon.

Karen and I finally got to ask Dr. Edgar Mitchell, the Apollo 14 Astronaut, some very deep questions via a friend.

Karen and I asked Dr. Mitchell, "Were there many astronauts interested in consciousness studies after they were out in space?"

Dr. Edgar Mitchell said, "Well that's really stretching it a bit, but what happened is that all of us had a very powerful experience of seeing Earth in the heavens, and in its perspective as a planet in the heavens. With seeing the back side of the Moon and the front side of the Moon. In other words, seeing Earth in it's perspective with the Moon as a planet in the solar system. That experience that all of us had, we call the 'Overview Effect.' In the different languages of ancient history, like Greek, it's called 'Metanoia.' This type of experience, and in the Buddhist tradition it's called the 'Satori' (enlightenment). When I did some research on it and the professors found it in the ancient Sanskrit, we found it was called the 'Savikalpa Samadhi,' overness effect of seeing Earth in that larger perspective. This type of experience that we experience seeing Earth from space is a very powerful experience.

Rey, our friend, asked, "Did many astronauts have that experience?"

Dr. Mitchel said, "All the astronauts had the experience of being enlightened or amazed - seeing the Earth as a heavenly body."

Karen and I asked him, “Many individuals here believe that the Earth and the Moon are Gaea. That they are living entities. What is your belief on that topic, that gets into the whole aspect of consciousness?”

Dr. Mitchell answered, “Thinking people have always asked the basic questions - seeing our systems on Earth back hundreds and hundreds and thousands of years, Who are we? How did we get here? What is life all about? That's cosmology, and as we go further and we look deeper like going to the Moon. We start to see our planet, star system, the Moon, and Earth from a different perspective, it just adds to that knowledge. So here's what we are, and at this point, we know now what the ancients did not know, or have any way of proving, that we are one of many millions and perhaps billions of star systems, galaxies, and galactic clusters. Perhaps like the Extra-Terrestrials we all talk about and have experienced here, we now understand we are just one grain of sand on a huge beach. The ancients had no way of knowing that because they couldn't get off the planet. We know now that it's a much larger system, and still, cosmology might add even more knowledge into answering those basic questions, Who are we? How did we get here? and what's it all about?”

Karen and I were very honored and would like to thank the late Dr. Edgar Mitchell for answering these not so simple questions which ultimately validated some of the things we know to be self-evident.

a·nom·a·ly

enämelē/

noun

1.

“something that deviates from what is standard, normal, or expected.”

This is an aspect of my life, channeled or programmed from our spirit TV, or OBE, or embedded graphic communications, or time operations that I can consider is no less than an anomaly. Such has been the case of my life.

My life has been more than interesting, as it comes full circle. I have found love which is the most important *A-Normally* of my life and to top it all off, I get to work with one of my hero's because of our mutual interest in the Moon landings, the Apollo program, and the Moon itself. I am honored to work with Dr. R. Ken Johnston, Sr., whom I have come to know in this digital age as a friend. His work has validated mine in many different ways, and I believe the feeling is mutual. From my dreams to reality - it has been haunting to realize that our dreams and reality are one in the same with the exception of our altered perceptions which are continuously, and naturally, corrected on our time-lines.

Graphic Space Image Analysis

I pull from an extensive knowledge base consisting of history, art, science, and my experience when looking at our Lunar images because that is what it takes to truly discover what is previously unknown in the context of our world of infinite universe. It is the self-evident truth that we are not alone in the universe that drives me to observe this vast puzzle within the morphogenic field. We are not alone on Earth, so why would we be alone in space? Looking at the patterns, even from a mathematical perspective, I would have to at least hypothesize the similarities of our world to those elsewhere in the vastness of space. That being said, I don't believe we have to look

any further than our Moon, since by now the conquest of the Moon alone would send us there to build bases or participate with E.T.s on the surface, or underground (which would be safer than being on an unknown surface). We colonized Earth the same way when we arrived here, with just the shirts on our backs, millions of years ago. There are some that say we never went to the Moon, but that is a narrow-minded view in a complexity that just isn't that simple, nor is it anything I need to prove or disprove. In this case, I am simply analyzing images for anomalous features.

One consistent thing I find from human experience is the embedded type of anomalies which I consider E.T. communication because it seems to show up during the digital process of reducing the size of the very large 30,000 dpi and 13,000-pixel images from NASA. The largest standard size shown to the public is reduced by more than half - usually to 4,000 pixels. During this digital reduction process pixels are changed at the artifact level and blended to create patterns that are curiously themed. For instance, we may find a very large Lunar image that appears to have correct topography but upon closer examination, looks as though someone painted artwork on it and then turned the whole thing gray scale, making it blend altogether, so no one is the wiser. It simply looks like an image of the Moon. When I first started to investigate this idea, I researched historical and pop archetypal culture to find some of these types of 2D anomalies that took up the entire image. They were everywhere, detailed, and very complex faces and the like. Faces within faces, that have chins turned into the hat of another, for example. When I look for these types I have an unfair advantage, because the strange thing is, I have seen them before just as I present them to the public tinted with color and the works. When I see them in the image, though they are just grayscale, my eyes look right into them. After awhile, the images that I was shown before appear, perhaps as I was guided to find them, or maybe it was my own work that was taken back to the past and shown to me, but my photographic memory never fails. I have, in fact, seen this art work before and I have a feeling some older folks at Stanford knew I saw them. As speculative as that sounds, it is an absolute fact

to me. I wondered for a very long time if what am I seeing in these images is really apart of these Lunar photographs. When I started out, I was seeing what looked like buildings along with my friends from LARS, but I knew there was a hidden layer to the Lunar photos from NASA. I began to look with an artistic eye instead and imagined, for a moment, that our space images are some form of cosmic art. I began to see faces that were extraordinarily detailed and objects that looked like they were right out of a storybook. The art was very unique. Perhaps I'm the one who grandfathers this type of art which I call *Para-dimensional Space Art*. The reason I call it that is because it seems to appear just at the right digital frequency, and doesn't always show up in a higher resolution version or a lower resolution of the same image. I consider this a basis for E.T. communication because it solves the language barrier with off world cultures, and the hierarchy barrier - allowing anyone to see it without alerting the world too quickly that there is life out there. And that the E.T.s know about our history because it is "The His-tory," as Karen taught me, that we share with E.T.s as well. There are hundreds of these type of anomalies.

The more obscure anomalies, such as lights and terrain objects, are sometimes attributed to light and shadow - though this is not always the case. An example of a trick of light and shadow may be what looks like a UFO on the surface, but is actually a hill. This trick of light is usually attributed to low resolution during the digital scaling process, and has little to do with the lighting. Many of our old space images, especially of the Moon, are curiously set to RGB, instead of grayscale, which suggests that they were once color. Color and perception go hand in hand. RGB is the standard used and has been for centuries, but who invented it and who says that is true color? The RGB color model is an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors. The name of the model comes from the initials of the three additive primary colors, red, green, and blue.

The main purpose of the RGB color model is for the sensing, representation, and display of images in electronic systems, such as televisions and computers, though it has also been used in

conventional photography. Before the electronic age, the RGB color model already had a solid theory behind it, based on the human perception of colors. The RGB color model is based on the Young–Helmholtz theory of the trichromatic color vision, developed by Thomas Young and Hermann Helmholtz in the early to mid-nineteenth century, and on James Clark Maxwell's color triangle that elaborated that theory in 1860.

Since color is based on perception, it is not considered scientific, and colorizing an image makes it more art than science. For example, I usually colorize the cropped anomalies I find by tinting in RGB value which makes them art. So, the question is why is the Moon gray scale? Well, it isn't really. The Moon is vibrant in color, but would be considered of lesser value to the scientific community if they were photographed in color - even though some images are colorized, like the Galileo images.

Many anomalists like to leave the original gray scale and rely on the interested viewer to make up their own minds as to what the object could be. I don't follow those rules, though I realize the importance of other anomalists viewpoint, I am an artist and a philosopher, not necessarily a traditional scientist when it comes to showing people what I find. I just go for it, even if I have to completely decode it in color. It makes it much easier to see. I do, however, stick to the traditional view of using translucent colors so as not to disturb the underlying original pixels.

I went with a half and half approach, deriving my inspiration from the colorized version of Georges Méliès **A Trip To The Moon**, which was filmed in 1902. The objective for me is to completely decode the archetypes that I see in the original Lunar image. For example, I, with Karen's help, have decoded image 1197_med from Lunar Orbiter 1 and found the entire cast of characters from ancient Dacia, of the Pelagian Empire, that carried over in later centuries to the Greco-Roman pantheon which we call Greek mythology today.

I have also decoded an image that had a clown theme - divulging the history of clowns back to what it philosophically meant as an

archetype. Harlequin is the most popularly known of the zany or comic servant characters from the Italian Commedia dell'arte and its descendant, the Harlequinade.

One of the origins postulated for the modern Harlequin is Hellequin, a stock character in French passion plays. Hellequin, a black-faced emissary of the devil, is said to have roamed the countryside with a group of demons chasing the damned souls of evil people to Hell. The physical appearance of Hellequin offers an explanation for the traditional colors of Harlequin's mask (red and black). Hellequin is the leader of la Mesnée d'Hellequin, thought to be related to the Old English Herla, a character often identified with Woden.

Although illustrations of Arlecchino have only been dated as far back as 1572, the character had existed before this date. The origins of the name is uncertain; some say it comes from Dante's *Inferno*, XXI, XXII and XXIII, one of the devils in Hell having the name Alichino. I classify this entity *Paraquin*, because that is what they said they were when I spoke to one in an OBE. They claim to be a type of dimensional E.T. that religious people would certainly call a demon based on their etymology. I did not find them to be demon-like, however, but rather just what a disembodied human is when only in the etheric body as during an OBE. They are physical beings that we may call atmospherics. These entities are whimsical and silly yet have a vast intelligence able to speak to humans through the right brain's creative centers. They like to visit Earth. Their choice of covering themselves for interaction with humans is Harlequin or Marty Gras styled clothes with masks of course. They don't have eyes, so they prefer the type of mask that has pinholes as opposed to large cut outs. They have visited royal courts and were of great influence to the arts and science, which they also consider an art. Their movements are very exaggerated and their frequency tones when speaking sound like someone learning the trombone with their voice. I feel closest to these etheric entities for some reason. Maybe it is because of their desire to be considered a physical being.

In the early days of our vast history, we met our masked

progenitors. We are still like them, as we too wear our embodied masks. Social media has given the majority of us yet another mask and is just another form of a secret society. Inspiration from these entities, which we are in actuality a part of, came from the ones who were masked onto the energetic beings of the human race who tried to teach us for the benefit of humanity. These ideas were perverted and misunderstood by the elite humans of antiquity but remained secret and true behind another mask responsible for the propagation of our species. To put it another way, it was the passing on of our masks. The occult (hidden) meaning of our origins has a sad underlying human truth. We are all E.T.s and all onto energetic beings with pretty much the same desire to survive in uncertain times. The uncertainty is simply the occult knowledge that is hidden in plain sight behind the vale (masquerade) of secrecy. Many human societies function the same behind this vale. There are those who misinterpret this as a threat because of superstition. Religion has played a major role in hunting these benevolent entities whom they feel are demonic or immoral. These beings have guided us the whole time through science, art and artistic expression that allows us to familiarize ourselves with the spells we call names, space and time. We are as old as the masks we wear.



So what does all this have to do with Lunar images? It is a dimensional complexity that is misunderstood because of the unforgiving standardization of science and religion. These disciplines have most followers completely brainwashed, not having the ability to see past the veil of this reality - which is actually a subjective view. The objective mind, however, is free of the strict rules that impart a conformed way or fear of the consequences of non-conforming. We can not evolve past a certain point, if we don't let go of the fear of being different, and the chances we will discover anything new is not very good. This is an important concept to an anomalist. I certainly need all the help I can get interpreting some of these anomalies that I

find to be almost individualized, regarding perception. As an anomalist, I pull into this unique perspective, a life lived and a history that I understand to be skewed to fit the agenda of the controllers. I bring my knowledge base and my personality to find what has not been seen before - unless it is Archetypal, like the ancient Pelagian or Romanian and Ukrainian folk stories. There are many of these tales of old. I often see graphic variations and scenes from **Pinocchio**, and **The Little Mermaid** that are remakes so-to-speak by *Walt Disney*. I also find psycho-sexual imagery that deals with human sexuality as it is thought of throughout the ages, and the deeper psychological aspects of that subject.

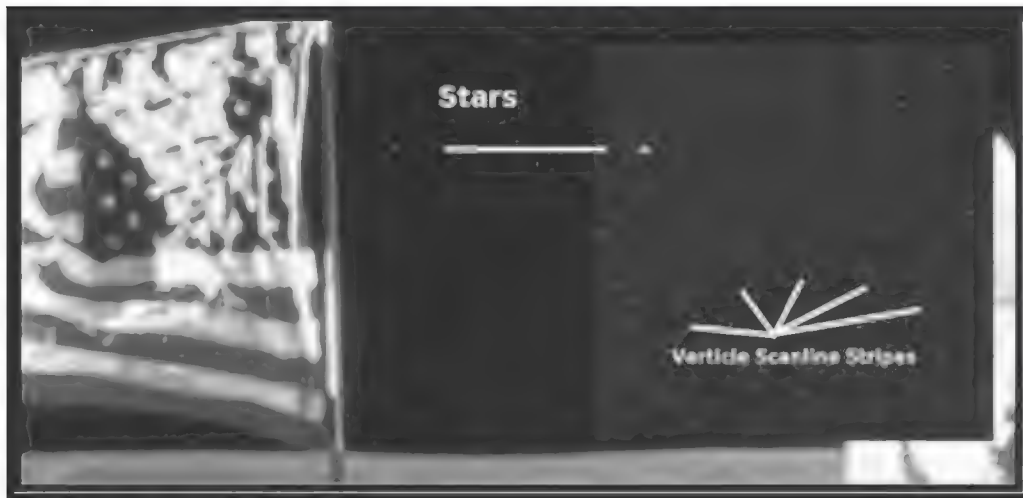
These images are similar to the old picture puzzles that ran in **Highlights Magazine** or Rupert Sheldrake's *Picture Puzzle*, a morphogenic field experiment in Britain. Artwork I have seen that represents the closest style to the art I see embedded in the Lunar images can be found in ancient Thrace or Troy. A good example of this creative style would be *The Rape of Persephone*, found painted in the ancient tomb of Alexander the Great's Mother in Thrace.

Within the Lunar images I have examined, there are many anomalies dealing with light sources. Some of these anomalies are attributed to the camera and to lens flares. Some are harder to explain - like a Transient Lunar Phenomenon consisting of a short-lived light, color, or change in appearance of the surface of the Moon. This type is commonly seen through a telescope, but I have found some interesting anomalies related to this. Claims of short-lived Lunar phenomena go back at least 1,000 years, with some having been observed independently by multiple witnesses or reputable scientists. Nevertheless, the majority of Transient Lunar Phenomenon reports are not reproducible and do not possess adequate control experiments that could be used to distinguish among alternative hypotheses to explain their origins. Thus, few reports concerning these phenomena are ever published in peer-reviewed scientific journals, and the Lunar scientific community rarely discuss these observations. Most Lunar scientists will acknowledge that transient events, such as outgassing and impact cratering, do occur over geologic time, however, the controversy lies

in the frequency of such events.

How about lights from E.T. craft or electricity from solar storms? Maybe transient anomalies are the glowing from a Lunar energy plant. A possibility might be titanium buildings or the refraction of sunlight off a dome. The possibilities are endless. A consideration of all to be true in the name of discovery should be given, until that day when the common man can see for themselves, with uncensored eyes, what is really up there. It has been convenient for NASA to control the public perception of the space images. In contrast to NASA's control, I have a mind of my own. My perception is vast when it comes to possibilities and I completely encourage everyone else to allow your perception to imagine many other views in every situation. Possibilities are never ending as long as the mind stays open to more.

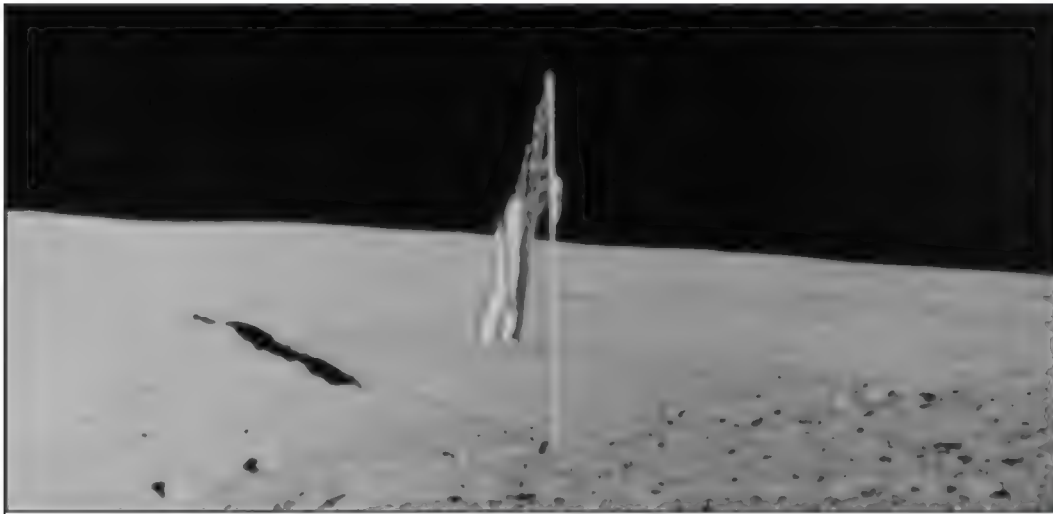
Stars and Stripes.



NASA claimed that the stars in the sky, along with the stripes created in the darker areas of the sky during the scanning process, would be confusing to people. To eliminate these artifacts and others mixed in, such as dust or UFOs, the graphic artist reduced the brightness and increased the contrast essentially creating a blackened

sky. To get rid of the brightest dust / stars, NASA's hired artists airbrushed or painted them out. Filters were created (like phong-blin) to smooth the pixels and de-stripe to eliminate obvious scan line stripes. This is why the strong contrast light areas become white and dark areas become black.

Decreased brightness and higher contrast - still need the brighter stars painted out on the right side.



Cutting off the original image after the contrast was applied to the background by NASA artists.

Image* from the Ken Johnston Sr collection.



The following excerpt is from the Apollo 11 image gallery site indicating the type of manipulation NASA admits to having occurred, to digitalize the format. The site states:

“Many of the scans of photos taken during the missions were done from the original film. These scans are being done by NASA Johnson, with some post-processing by Kipp Teague. The film is scanned at 4096 x 4096 pixels per image. Kipp reduced each digital image to approximately 2350 x 2350 pixels (equivalent to 300 dpi) and did minor adjustments of levels to ensure that (1) brightly lit areas of lunar soil were neutral grey, (2) objects with known colors (such as the CDR stripes or the LCRU blankets) looked right, and (3) information in bright or dark areas was not lost. These images from the original film are indicated by the notation 'OF300' in the image description. In each case, a 900 x 900-pixel version is also provided”.

This means that the images that were originally 13000 pixels were reduced down, step by step, to a very low detail resolution, then the contrast and the brightness was manipulated, to quickly remove

artifacts and blacken the darker areas, such as the backgrounds. Raising the contrast will make bright areas very bright and faded areas, like the background, look black. Why can't there be a website for original images before this process is done to all the images? What we are seeing online is altered images and not original data. NASA just wants to show the public pretty pictures and not originals. This also gives NASA officials the excuse and opportunity to hide anything that looks like E.T. technology or advanced technology that may be on the surface of the Moon, even if this is unintentional or plausibly deniable.

Imaging Processing and our Space Images

Official Lunar Orbiter scanned image procedure and CGI software used:

“Cosmetic enhancement has been done on all images to remove horizontal banding, and to enhance image contrast, using USGS's ISIS 3 software. First, USGS images were rotated 90° counterclockwise to match the orientation of the LPI images, and so that north is generally "up" in the photos. All images were imported into ISIS and converted to 16-bit grayscale. A series of high- and low-pass horizontal destriping filters, based on USGS's LO destriping cookbook procedures, were applied. Because of the slight size differences between the USGS and LPI scans, slightly different values were used in the destriping process, which can be seen in our destriping script for USGS scans and our script for LPI scanned images. The images were minimally contrast enhanced, based on absolute min and max values (to preserve as much information as possible), and exported out of ISIS as PNGs. These PNG's were then converted to JPG and resized for the web. We've also provided links to the original raw images at USGS, where applicable.”

Source: <http://www.lpi.usra.edu/resources/lunarorbiter/processing/>

Since the inception of Photoshop and other CGI programs, anything can be created digitally, so it is ignorant to assume that what we're looking at is the Moon. The best chances we have of viewing reality is the early Lunar images from the Apollo program and Lunar Orbiter. The old ones have more reality to them because the photo techniques used back then were harder to fake. Even still, those images are touched up or sanitized for public viewing. Many are bad images - poor quality by photographic standards. Much of that data is overly pixilated and washed out, and the f-stop is set to infinity. A good friend told me about these types of images and I learned more about them in college. NASA blackened out the sky and did other things to digitally clean it, which is sensible, yet at the same time

becomes more of an art photo than a data one. After the images have been cleaned-up, they lack detail. Maybe that's just how bad the original space images are - containing no detail. The new ones have detail added digitally, but that alters the original data. It looks like the Moon's topography, but from what I know about the way the surface really looks this is lacking. Maybe someday we will be shown real space images.

The burden of proof is on the one who created this piece of art and it does make nice art that possibly is geologically worth study. Concerning one particular image from the site that I have looked closely at, well let's just say, good luck finding an anomaly of any kind in this one. This image doesn't have any of the embedded digital signatures like the others, so maybe as far as the subject matter goes, this one could be real, but who knows. As in any evidence, proof of its origin is the responsibility of those who use it as evidence. There is no such thing as an image being proof of anything. The lovely corporate leaders in this field make sure we can't see the real surface. They offer very expensive equipment that pixilated the field of view, so it might be that getting two pixilated views could make a good comparison. These decision makers ensure the topography for public view matches the Moon's near side because that's what is already visible. But, what about the far side? There just isn't any way those of us of average public status can see images of the dark side of the Moon with NASA's approval except for what has been released which are the images that have been doctored. There is no science in that. I would love to someday visit LOIRP and see the digital process. I have friends who have seen the far side, both officially and secretly. These friends claim there are bases on the far side of the Moon. I believe their testimony, as they are very reputable people. I have not seen bases in the old images myself. I believe our space images are real, but I don't assume that belief to be a fact. I would really like to see it someday for myself as I'm sure others would, as well. When the NASA powers that be finally share the technology that they received from our space cousins, perhaps someday it will be possible for all of

us who are interested to get a first hand glimpse at the Moon's real surface.

In doing real image analysis, we should be skeptical, and not assume our space images are depicting the Moon, any more than we can look at a Polaroid of a UFO and say conclusively that it is, in fact, a alien craft.

Chesley Bonestell (January 1, 1888 – June 11, 1986) was an American painter, designer, and illustrator. His paintings were a major influence on science fiction art and illustration, and he helped inspire the American space program. As an early pioneer, creator of astronomical art (along with the French astronomer-artist Lucien Rudaux), Bonestell was dubbed the "Father of Modern Space Art." After a return to the West Coast, he prepared illustrations for the chief engineer's proposal plans for the Golden Gate Bridge for the procurement of funds. When the Great Depression dried up architectural work in the United States, Bonestell went to England, where he rendered architectural subjects for the *Illustrated London News*. In the late 1930s, he moved to Hollywood, where he worked (without screen credit) as a special effects artist, creating matte paintings for films, including **The Hunchback of Notre Dame** (1939), **Citizen Kane** (1941) and **The Magnificent Ambersons** (1942).

Mattes are used in photography and special effects filmmaking to combine two or more image elements into a single, final image. Usually, mattes are used to combine a foreground image (such as actors on a set, or a spaceship) with a background image (a scenic vista, a field of stars and planets). In the case of NASA imagery, the matter is the background painting. In film and stage, matte can be physically huge sections of painted canvas, portraying large scenic expanses of landscapes. Other shots may require matte that change, to mask the shapes of moving objects, such as human beings or spaceships. These are known as traveling mattes. Traveling mattes enable greater freedom of composition and movement, but they are also more difficult to accomplish. Chromakey techniques that remove

all areas of a certain color from a recording - colloquially known as "blue screen" or "green screen" after the most popular colors used - are probably the best-known and most widely used modern techniques for creating traveling mattes, although rotoscoping and multiple motion control passes have also been used in the past.

Computer-generated imagery, either static or animated, is also often rendered with a transparent background and digitally overlaid on top of modern film recordings using the same principle as a matte - a digital image mask, the Bi-pack process.

To begin a bipack matte filming, the live action portion is shot. The film is loaded and projected onto a piece of glass that has been painted first black, then white. The matte artist decides where the matte line will be and traces it on the glass, then paints in the background or scenery to be added. Once the painting is finished the matte artist scrapes away the paint on the live action portions of the glass. The original footage and a clean reel are loaded into the bi-pack with the original threaded so it passes the shutter in front of the clean film. The glass is lit from behind so that when the reels are run, only the live action is transferred to the clean film. The reel of original footage is then removed and a piece of black cloth is placed behind the glass. The glass is lit from the front and the new reel is rewound and run again. The black cloth prevents the already exposed footage from being exposed a second time; the background scenery has been added to the live action.

Wernher von Braun wrote to Bill Bosche, a sketch artist, and writer on the earlier Disney space films with whom von Braun had worked closely. It was Bosche who sent von Braun long lists of technical questions that needed to be answered in order to develop the storyboards for the show. Bill Bosche was an artist, writer, and producer at Disney for over thirty years and helped compile the film for THE WALT DISNEY STORY attraction. In the letter, von Braun invited Walt Disney and other key Disney personnel to tour the Marshall Space Flight Center in Huntsville, Alabama.

"It is really only a few short years ago since I had the pleasure of working at your studios (on a project) which, it turns out was quite prophetic," wrote Dr. von Braun, who was now director of NASA's space flight center in Huntsville, Alabama, "I understand that over the years you have kept up a rather lively interest in the space program and, particularly, in manned space flight. For this reason, I thought you might like to have an opportunity to see just how prophetic (you were)."

It was apparent that von Braun was hoping lightning would strike twice and that he could get Walt so excited about what they were doing that it might generate another series of Disney television programs to enthuse the public to actively support a more aggressive space program.

Frank Williams, Director of the Future Projects Office and a close associate of von Braun, wrote to Bart Slattery, Director of Public Affairs Office at the Marshall Space Flight Center, on November 13, 1964 saying that:

"Out of this we would at least establish good will, and maybe (if we play our cards right) we could get something going that would be of tremendous benefit to MSFC, Apollo, NASA, and the entire space effort."

In April 1965, Walt Disney, accompanied by his brother Roy, as well as, several WED Enterprise personnel (including Bill Bosche, Ken Peterson, John Hensch, Claude Coats and Ken O'Connor) swung through the three chief space centers at Houston, Cape Kennedy, and Huntsville, Alabama. Walt took time out from looking around to fly in a couple of simulators! His Earth-bound flight missions were both accomplished at NASA's manned spacecraft center at Houston. There, Walt at the age of sixty-three "flew" a Gemini simulator to a successful space rendezvous or docking, then "landed" on the Moon in the LEM (Lunar Excursion Module) after two professional airplane pilots had well overshoot the green-dot target area on a simulated Moon. We have all traveled through time and we are at that predicted point in history to use the tools we were sent here with to avoid the calamity of ignorance. What human experience do we have that

suggests the existence of extraterrestrials?

DAVID ICKE has indicated that there is a “Military Industrial Extraterrestrial Complex or MIEC and that Earth is being assimilated by an alien agenda which also operates on Earth’s Moon.”

As reported by the *Washington Times*, “Karl Wolf, an Air Force Sergeant who was assigned to the National Security Agency, said that mysterious structures were discovered on the far side of the Moon when the United States was mapping its surface before the 1969 Lunar landing. Those photos too were culled out of the public record.”

Another whistleblower is Ken Johnston, Sr., who was a manager of NASA’s Data and Photo Control Department. Johnston claims that he witnessed Moon photos and film showing artificial structures, then later, was asked to destroy the photos. He refused and was fired by NASA. He declares:

“Photo Technology has improved by the order of magnitude over the past 40 years. I was wondering if you have access to technology that could prove that a picture has been *DOCTORED* or ‘photoshopped.’ There were so many pictures that were ‘airbrushed’ (to protect the people from seeing something that they couldn’t understand). Really, that is why the Bookings Institute recommended that NASA hide any ‘proof’ of the possibility that intelligent life has or still does exist within our solar system. You can look it up on the Internet. It was published in the *New York Times* back in the 1950’s. You can also research in ‘Enterprise Mission. Com’ where Mr. Richard C. Hoagland and many other very well informed scientist have been working on identifying these cover-ups for over 50 years.”
- Ken Johnston Sr -

Former NASA employee, Donna Hare, has accused NASA of doctoring, obfuscating, and obscuring thousands of photos over the years. She has gone on record alleging the space agency erased inconvenient anomalies on certain damning photos. She asserts:

“ I can say the early photos of the moon were printed from negatives or positive transparencies. The Moon shots were very clear.

Any area blurred or blocked or too dark were touched up. Those photos done digitally are almost impossible to detect.”

~ Donna Hare ~

Donna has also mentioned to me in a discussion that they used acetate overlay to paint over the top of original Lunar images and then made a composite re-filming of the media. This fits with the process Chesley Bonestell invented in the late 1930's for Walt Disney animations.

Rupert Sheldrake declares, “The hypothesis of formative causation lives!”

Rupert Sheldrake's hypothesis has been roundly condemned by many scientists, presumably because it departs, so radically, from current thinking. Basically, the hypothesis maintains that the forms of things (from crystals to life forms), and the behavior of organisms, is influenced by "morphic resonance emanating from past events. Convergent evolution, wherein human eyes closely resemble squid eyes, might well be explained by the hypothesis.

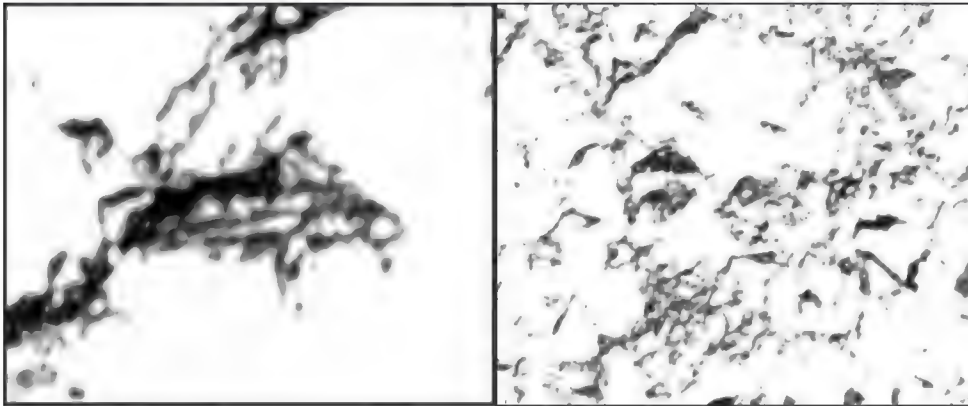
Sheldrake has been testing his idea in various ways. One experiment involves the accompanying illustration containing a hidden image. Once the solution of this illustration is learned, it is hard to forget, but few people see the answer right off. The hypothesis of formative causation insists that once one or more persons learn the drawing's secret, the easier it will be for others to see the solution. Actual tests consisted of broadcasting the illustration and its solution (that is, the hidden image) on English television combined with before-and-after checks elsewhere in the world outside TV range. The results strongly supported the hypothesis, for it was far easier for people outside England to identify the hidden images after the broadcast.

Sheldrake, Rupert. "Formative Causation: The Hypothesis Supported." *New Scientist*. vol.100. pg. 279. Print. 1983.

In a comment concerning outcomes, Sheldrake adds, “With all this prior publicity, the hidden image should pop immediately into the reader's mind. But if it doesn't, look under the Psychology Section - an

appropriate spot since telepathy might be involved rather than Formative Causation! Of course, Formative Causation can explain telepathy, too.” (Sheldrake, 279.)

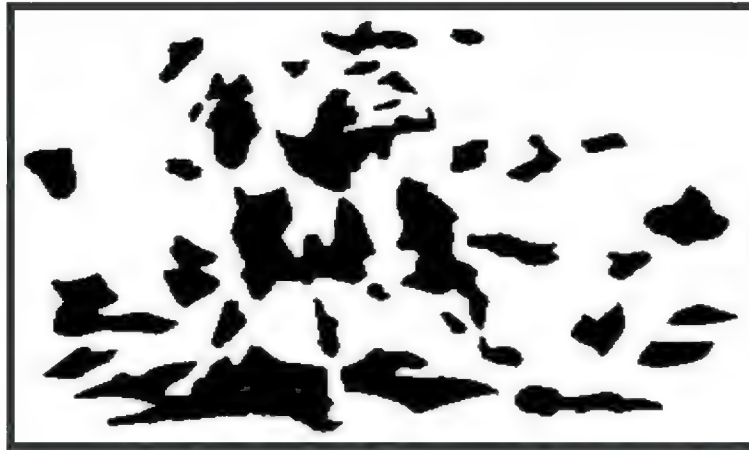
Lunar images from Shorty Crater, when inverted, appear like those of early puzzle pictures used by Rupert Sheldrake in his TV experiments.



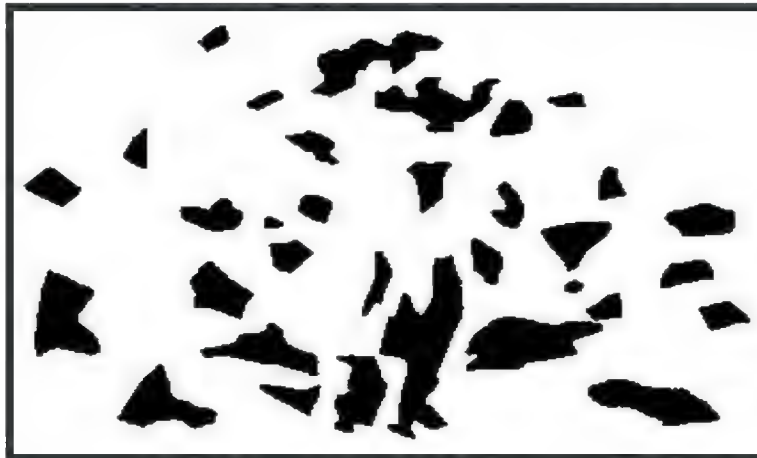
These pictures were part of a TV experiment in 1983 with 2 million viewers. Sheldrake wanted to test his theory of morphogenetic fields. Sheldrake’s theory states: “the knowledge of other people can influence your own. In other words, if many people know what this picture is, you would also recognize it easier. The results were surprising ...” (Sheldrake, 279).

These ink blot images show that there is a right answer
based on consensus reality.

BBC experiment: Cowboy on a horse



BBC experiment: Figure skaters



After testing digital images of the moon to see if they were altered, I find that unless there is an original proof or control image to compare with as a standard, the only thing that can be proven is inconsistencies and differentials with pixel separations. Nonetheless, it does at least prove that these images are simply digital versions, not originals, but not whether they have been tampered with. Donna Hare is right, there is no way to know, without a control image. Luckily not to long after discovering this, I received one original that would serve as a control image. I have since discovered exactly how the images were tampered with.

A look at the information
available on the
Apollo 11 Hasselblad
Cameras.

Date: 11 July 1969

Mission: Apollo 11

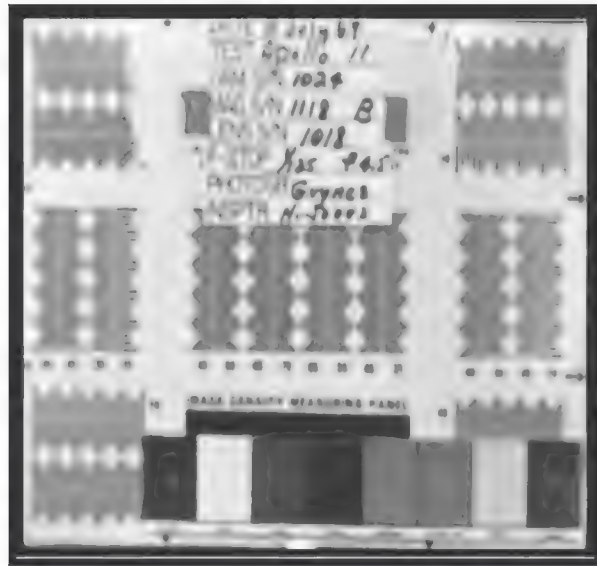
Dimension: 1024/1118B

Lens: 1018

F-stop: 1/125 and 1/250 f 4.5

Photographer: Guynes

Inspector: H. Jones



The Hasselblad and 16 mm DAC Camera



Apollo 14 carried three 16-millimeter Maurer Data Acquisition Cameras (DAC), one in the CM (Control Module) and two in the LM (Lunar Module). The cameras were used for recording engineering data, continuous-sequence terrain photography, and Lunar surface photography. The CM camera had lenses of 5-millimeter, 10-millimeter, 18-millimeter, and 75-millimeter focal lengths. One of the LM cameras was fitted with a 10-millimeter wide-angle lens, and one contained a battery power pack using a 5-millimeter lens. Accessories included a right-angled mirror, a power cable, a sextant adapter, and a CM boresight window bracket. The Maurer cameras weighed 2.8 pounds each, with a 140-foot film magazine attached.

They had frame rates of 1, 6, and 12 frames per second - automatic and 24 frames per second - semiautomatic at all lens focal lengths, and shutter speeds of 1/60, 1/125, 1/500, and 1/1000 seconds, also at all lens focal lengths.

The Apollo 14 crew returned 1328 frames of 70-millimeter photography and 15 exposed magazines of 16-millimeter film.

The cameras did not have any light metering or automatic exposure. Based on experimentation on earlier Apollo missions, exposure settings for the different kinds of expected lighting conditions were worked out in advance. The guidelines were printed for the astronauts on the top of the Hasselblad film magazines (an example from Apollo 11 was previously shown). The shutter speed was set to 1/250, and the f-stop recommendations were $f/5.6$ for objects in shadow and $f/11$ for objects in the Sun. For some of the more important photographs, the astronauts utilized exposure bracketing, varying the exposures one stop up and/or down from the recommended setting, to ensure a good result.

The focusing system was similar to a lot of consumer compact cameras of the era. The f-stop was kept relatively high (the lowest being $f/5.6$). Combined with the wide-angle lens (60 mm), this results in a relatively large depth of field (increasing with increasing f-stops). This meant the astronauts only had to get the focusing distance approximately right to get a sharp image. Instead of an infinitely variable focus ring, it was divided into three preset positions: near, medium and far. Although not extremely accurate, it did the job. I have an old Kodak compact camera with this system myself, and it works surprisingly well.

The 500 EL Data Cameras did not have a viewfinder, as the astronaut's helmets restricted movement too much for it to be useful anyway. Instead, the lens was fitted with a simple sight that the astronauts used to point the camera in the right direction. This, of course, is not a very accurate method, so the astronauts were trained in pointing the camera as part of the preparations for the mission. They would bring along cameras for simulations, take photographs, and review them afterward. The crew was even encouraged to bring

along Hasselblad cameras on private trips to familiarize themselves with the equipment and to perfect aiming the cameras.

A total of 1407 exposures were made during the Apollo 11 mission, on 9 magazines of film. 857 black & white photos and 550 color photos. Only the film magazines were brought back from the Moon. 12 Hasselblad cameras were left behind on the Lunar surface during the Apollo program. All photographs related to the Apollo program, from both training and actual missions, are available with annotations at the Apollo Image Gallery.

Anyone can easily prove that the images were manipulated digitally by comparing what is available with a control image before it was manipulated. Control images are not normally shown to the public. Without a control, all one can do is point out that digital filters were used, therefore it would not be an original - depending on the technology of the time period.

Light Information from photos can be broken down in the following way:

A thought is dimension zero (where scientists search for a god particle, except a particle would be 3D and dimension zero the ether space). Light is a three-dimensional portal as it interacts with all observable dimensions. It is the electromagnetic and photogenic (Photons) information that under the right conditions can mirror information from the fourth dimension of the past and the future, bending space-time, which allows us to see the past and future as a reflection of information on an observable plane in the second and third dimensions. This is a fancy way to say, that we can communicate with other dimensions through images of light captured by a mirrored camera. Most people ignore this dimension, not because it doesn't exist in our third dimension, but rather perception is limited to the context of what we know to be our reality. Snapshots of the past, future, and present are in nearly every photo we take, capturing multiple observable dimensions. Thought, matter, and light are not separate, but conceptually, science likes to separate them for education.

Metaphysical Recall

The soul is our balance, a mediator that helps the body and spirit communicate. It is our interpretation of the collective experiences we have in this 3D world or any world. It is our built-in note pad, so to speak. The spirit is our guide to the unknown of our higher selves that understands where to go connecting with the creator to direct the course of our lives or destination. The body is just the soulless, genetic part that belongs to the Earth. The spirit is the goal knowing or consciousness. The soul interacts with the environment, uses electromagnetism, and Earth science to interpret things essentially being the glue that holds together who we are. The body is mortal and lifeless without the soul; it is like a sock that a soul slips into. In general, the body belongs to the Earth and is recycled back to the Earth. The soul is used to interpret the spirit's dreams. The soul usually gets very confused because the spirit knows it lives in another dimension making it the higher, self-capable of dreams. Within the soul is the more physical interaction with those dreams. Moonling's communicate with us by utilizing the soul's more physical interaction with awareness. Intuition is listening to the spirit - the spirit of nature, the spirit of someone close, or the spirit in the sky. Intuition is the action of awareness. It becomes a hidden strength when adrenaline is emotionally heightened. Making people happy or miserable with nothing more than thoughts. Wherein lies loving beyond the physical and the ability to forgive. This action of the spirit gives the soul the ability to be happy, to adapt to adversity, and to discern good from evil. The soul is afforded the ability to dream in reality and the ability to use all six senses at the same time through use of the action of intuition. The soul has the ability to travel with just the soul by having an out-of-body experience (OBE). Intuition allows the person, as a whole, the ability to sense danger, to communicate without words, and just to know they're alive. The person has the ability to see changes in patterns, and has the ability to learn. Through this thing called intuition, a soul has the ability to transcend the vale of reality, or

maybe even the ability to remote view. The ability to sleep while one is awake and be alive, or aware, in dreams during sleep, along with the ability of subtle psychokinesis are things that are taken for granted as a part of the human condition, but is a gift of this action of intuition. The soul is discarded eventually because it is simply the dependency attached to the life experience. Each is eventually left with the spirit which can once again enter into another life experience or move into the collective consciousness for which all feel the primordial communication. It's why we can't remember past lives. The past memory of life went *bye bye* with the last soul; we lost our tape recorder, and must start over with a new tape. The information would be useless if we were reborn on Jupiter, so we lose our soul recorder because we are the spirit, not the recorded information. We become the spirit in transition - a living memory.

He feels deep within. Down to his bones, he sees the Goddess Moon in the night sky, penetrating his soul with the destruction and creation within him, feeling every part of himself in the moonlight divinity of the feminine and masculine Luna. He steps and sees the shadow of the Moon as part of him, a never ending eternal, immortal journey of the spirit and the coming of light radiating upon her immortal surface, shining! Her spirit deep within him as he wakes into a slumbering dimension. He gently floats down upon the Lunar surface as his elders did before him leaving their statues of devotion to her. She stands still in the darkness, telling of those who once lay hands upon her massive glassy rock walls. He slowly steps toward the acquiescing night, still... as she seems to grow taller miles into space and miles by the time she reaches and longs to be Earthbound, and as he slowly touches the base he feels her. Lonely hearted, longing to be free from her frozen pedestal. He becomes one with her, as she is life and dreams through his eyes and learns about the tiny but significant life form this man has become, seemingly. Passing like a planet, her arms free from the space that held them both captive. The young Druid, longing to be with her, freezes and turns to stone or glass near her. They were always there together, as it was his life, his dream in

the frozen reality of his builders. They remain till this very day upon the horizon of the not so dark Moon, and many years later they were again discovered. Frozen in time and space, together, immortalized for eternity.

There was a tall Grey in my dream last night, with some kind of hat with a blue gem. He was very human looking in expression and showed me that we are them in a different time. The interesting thing is the time period felt like the past, not the future. I get the impression they are communicating with the future them. It is of great concern just like how we feel about where we are headed. It isn't always the past that changes the future, sometimes our alternate reality effects our past. I will try and explain that concept in the book, in this book. I will make it clear what is dream and reality.

An abduction episode, whether being abducted by the government for experimentation, ritual, or cohesive projects with Non-terrestrial officers, can be a traumatic experience. The abductors tend to monitor us for the better part of our lives. Many non-terrestrial beings really don't want much to do with military angst of any kind because it simply isn't an issue where they are from. This is one form of the abductee experience and usually coincides with an initial experience one has with E.T.s having nothing to do with military or government. Many times we are monitored by some esoteric secret part of the government because they are interested in the ongoing communications with these beings, which includes communications with our higher selves, or the E.T. part of us. We become very sensitive to the stranger instances in our lives - like déjà vu or similar sensations that we have been here before. These are very human glimpses into what we call an experience. Some loose time, even years of their lives - like a black out or wandering through the gray matter after trauma. My initial experience with E.T.s was not at all traumatic, but rather beautiful. The beings were in my dreams and were there when blackouts occurred during traumatic situations. They helped me cope with the pain by taking me out of my body so I didn't

have to feel what was happening to me. Later I learned that these experiences were not just my imagination, but instead, a part of another reality that I couldn't see unless triggered or traumatized. I would call them angels, but it isn't the same. These beings looked like bugs, and were able to pop in and out of my reality. I saw them as bright green, in a waking state with large, round, mirror like eyes that almost seemed to send a signal making me feel certain emotions - as if my emotions were being programmed for something. Later I learned to communicate with them, after undergoing some experimentation with what I call death perception. I was put under anesthesia once when I had my tonsils out, but something was different about the place and the doctors and nurses under the masks. They didn't seem human to me. In my recollection, I received an implant that day. These implants are trackers for the Earth governments to use - secret societies similar to those of the Thule and Vril societies who work for secret governments. These government entities confused me a great deal for a long time until one day I was told that the implants are the trackers. The actual E.T.s do not need trackers, or the use of implants, because they are telepathic.

Later in my life, I was shown their ships - after telepathic visits in waking dreams. These ships were like nothing described or any I have seen. They were black and hexagon shaped, and moved as though someone was just telling it to move with their mind. The movement was that fluid, like a fish in water. These ships attached to one another - like magnets do - to form a bigger craft. Once connected, they moved together across the night sky with a few lights that seemed to simulate stars. One of the crafts floated down by my van and traveled down highway ten with me. We were headed toward the New Mexico border just ten miles out of Phoenix. I knew it wanted me to see it, because it stopped and glided in front of my moving van with precision. It then proceeded to float over a nearby building and hovered as I passed by. I kept looking at it through the passenger side window as it twirled and something from the bottom telescopically came out and went back in. It displayed multicolored lights, then they went back to a solid white. The craft took off like a helicopter does,

yet completely silent and with ease. It took no more than a few seconds for this single craft to shoot off to the distant mountains and join with the others. I was with a friend who can verify this story. I have retold this tale with a little more detail because there is a need to revisit this part of my life as I continue on.

This event or awakening triggered a path event that set my brain on fire with the sense that something else exists in the universe besides humanity. These thoughts were on my mind until the day I started digging, looking at all the space images I could find. Seeing those craft brought forth burning questions deep inside of me. Were those the craft we used to go to the Moon? Are those the updated versions of anti-gravity machines attained from the Vril craft from WWII? Did we have help going to the Moon? Are those our ships? I talked to friend, years later, who works for the USAF and is a plain clothes OSI officer. He said, "We have ships that make Star Trek look like a cartoon."

Had I seen these craft? Like I said, *Awakened*. It was something that can't be unseen. I was also wondering if I was simply meant to see these, for the sake of some course correction in my life. If that was the case, it accomplished the job. I loved seeing them fly and feeling the beings in the craft - who naturally visited me in a vivid waking dream that evening.

I have had many dreams intercepted by Sentinels. They work for the secret government under the *Sentinel Program* developed by Ingo Swann at Stanford Research Institute. Ingo Swann thought he was spying for our side, but there was a deeper agenda, which had to do with intercepting E.T. and human communications. The program was successful in some ways, but failed in the sense that E.T.s communicate with us through graphic communication during OBE. I found that the Sentinels can only intercept from the physical frequency. When we are out-of-body, the Sentinels can't see or hear us. I believe these programs were born out of a military insecurity after WWII. When the E.T.s told Eisenhower in not so many words that they would be contacting civilians, it set off the military obsession of 'beating them to it,' so to speak. So psychologists were sent into

schools and every child was tested for any signs of E.T. communication. Having a photographic memory, I was identified, definitely showing the right signs, or more like red flags. The thing is, none of the information, as interesting as it might be to the military, is secret. It is universally related to the true history of space and is freely accessible to anyone.



Deals were made by Ike with E.T.s that needed biological material from us in exchange for technology. Deals were turned away by other E.T.s because we were unwilling to get rid of our weapons. The Military was very insecure at the time, because of the Cold War and the Red Scare of the 1950's. It is logical to see why the military chose to sacrifice their own people in exchange for technology. It is what they have done for centuries in adversary creation through religions and false flag generated wars in exchange for funding sources and resources. I think we are ready for peaceful continuity, and the reformation of Earth.

Light Information and Digital Photography

I want to focus on the actual light information and possible sources. Light, of course, can be caused by direct Sunlight, artificial light, and reflective or refractive light (as in a prism). A prism is a basis for holography or holograms. This information is basically a projection that can show up as embedded imagery within the intended

subject of the image. Sometimes information appears as a double exposure, or in some cases, within a motion blur where the information is jumbled a bit in the final print. The way the camera interprets this information can vary based on shutter speed.

The source of the light information can be intrinsic. It can be layered dimensions that can come from subtle electromagnetic sources, or disturbances in the light encoding. There are infinite possibilities of what exists in our universe and the hidden multiverse. The light we see is evidence of our own existence, as well as, the existence of dimensions we haven't even begun to comprehend. Traditional science is not moving toward these quantum aspects of nature - into realms of a higher understanding of nature. These studies have propagated experiments of split realities, hyper-dimensional space, and gravitational studies dealing with electromagnetic and light energy (plasma).

The Light Encoded Matrix studies of A.R. Borden, AKA; A.R. Braun have produced some unique results in the reality of being able to make something appear just by changing the matrix of thought. Light is our reality and is dependent on the observer. It is the real magic behind all illusions pertaining to light. These experiments work off of the side effects from other quantum level experiments associated with light particles and observation.

The next image is one by Ross Curly, who is a known Big Foot observer, and the lead image expert for the Mars Anomaly Research Society.



I wish to express my sincere gratitude to Ross Curley for the use of his amazing imagery, and for letting me analyze this one. Looking at this image with a plain human context in our limited dimension, we can still see how the tree lines make up the shadow of a cabin roof, while the Sunlight is focused on the roof creating the illusion of a flat surface. This image reflects the refractory nature of dimensional space. The image, therefore, shows the possibility of the cabin's existence somewhere in space-time.

The Observer Changes Everything

The Observer or Preceptor in the double slit photon particle experiment:

“Relational interpretation: According to the relational interpretation of quantum mechanics, first proposed by Carlo Rovelli, observations such as those in the double-slit experiment result specifically from the interaction between the observer (measuring device) and the object being observed (physically interacted with), not any absolute property possessed by the object. In the case of an electron, if it is initially ‘observed’ at a particular slit, then the observer–particle (photon–electron) interaction includes information about the electron's position. This partially constrains the particle's eventual location at the screen. If it is ‘observed’ (measured with a photon) not at a particular slit but rather at the screen, then there is no ‘which path’ information as part of the interaction, so the electron's ‘observed’ position on the screen is determined strictly by its probability function. This makes the resulting pattern on the screen the same as if each individual electron had passed through both slits. It has also been suggested that space and distance themselves are relational and that an electron can appear to be in ‘two places at once’—for example, at both slits—because its spatial relations to particular points on the screen remain identical from both slot locations. RQM argues that the notion of ‘state’ describes not the observed system itself, but the relationship, or correlation, between the system and its observer(s). The two observers, O and O', give different but equally correct accounts of the events.”

- Wikipedia -

Experiments with photons on the quantum level land wonderful interpretations. Though simplistic for control reasons, they conceptually show the relationship between light information and the observer. It also seems that when two or more observe something there are variations in perception, although neither is a wrong

interpretation, just a different one. When we look at Lunar images and make determinations on what is different in the image, these principles apply. Pseudo-skeptics try to say that there is only one way to look at an image. That one way is through a series of set standards and every alternative perception is incorrect. The problem with this is that the perceived images are often themed, as in a picture puzzle. There are also structures and towers which fit into the questionable realm, but are perceived by the skeptic to be illusions as well. The insistence that 'everything seen in Lunar images that is not simply the Moon is wrong' is a psychological disorder called blind faith, and in this case, shows up strong in mainstream science. Behind the skepticism, religious beliefs are not far away. Scientific and Religious philosophies are based on adversary creation, and neither focuses on true discovery which is the basis for skepticism. Religious leaders are more open to the idea of other life in the universe - having not always been the case. Science says it is their goal to discover life, but the results are biased toward the contrary. It is up to the independent researcher to uncover the truth of both scientific and religious motifs with an open mind that allow for new discoveries of study for the future of humanity.

Due to the esoteric true belief systems of our countries' leaders that meet in Bohemian Grove, California each year, much has been experienced by those who meet in the Red Wood Forest. The image that follows depicts forest entities similar to what I saw in the image of myself as a child in the forest of East Texas. Between the two instances, there is no difference in beliefs. These entities exist on multidimensional plains of existence. It is those who know these things that perceive more than normally meets the eye. These types are the beings that we feel on our plain of existence when we just know something is there. These entities have been written about by J.R. Tolkein in **Lord of the Rings** along with many other so-called fictional tales about human origin. Much folklore surrounds these beings, in which I call Earth Spirits, including Native American lore. In the English countryside, they are called fairies, and brownies

popularized by such films like **Spiderwick** and **Willow**. In Ireland, they are referred to as Fae and Leprechauns. Whatever we call them, they are here to stay - between the worlds of our imaginations and reality.

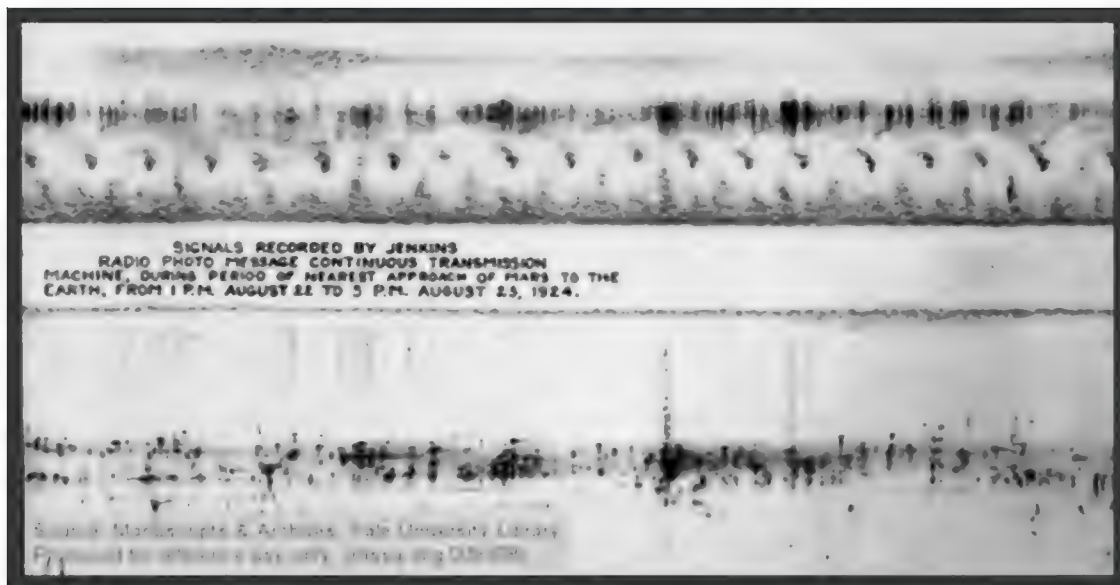
**“The leaders of my country saw them too, in the California
Red Woods at *Bohemian Grove Club for Men.*”**





The Forest Ents are even celebrated by our leaders.

Digital Imaging and Extra-Terrestrial Technology



Frequency Imaging Hypothesis

Thinking in other dimensions, SETI (Search for Extra-Terrestrial Intelligence) is not analyzing all of the data considering that there may be graphic frequencies within the binary metadata received from the huge Parabolic dishes. The SETI scientists are aiming the focus towards listening, but the data being completely ignored is that sound waves are also images from frequency. E.T.s have been sending us images for years in a waveform. We just didn't understand the method in which the message was sent. E.T.s communicate with us through graphics because it solves the language barrier. Everyone knows what is in an image and multidimensional interpretation is allowed. The first images we received from Mars came to us in the form of sound. Imagine how much data SETI has and doesn't realize it, or maybe the scientists know but are not allowed to analyze it. SETI might be

sitting on an embedded image of the first sound waves captured from Mars.



A different image of these two gentlemen (with a third individual) can be found in the *Corbis Collection* with the following caption which states: "C.F. Jenkins, Wm. F. Friedman, army code expert, and Prof. David Todd, trying to decipher a weird mass of dots and dashes and the film used in a special machine to receive any messages from the planet Mars."

The Yale Archives, David Peck Todd Papers, contains an image of the actual printout, captioned:

"Mars signals - 1924; Photos of radio signals, 22 August 1924."

C.F. Jenkins (Charles Francis) was a pioneer in early television. Only a few years after this photograph was taken, he opened the first television broadcasting station in the United States. The fact that we can see any details of embedded imagery is because of an image reducing algorithm. It reveals digital information from a specific frequency which to begin with was a result of a blunder on the part of NASA and from action on the part of E.T.s - a beautiful incident indeed.

Weird “Radio Signal” Film Deepens Mystery of Mars

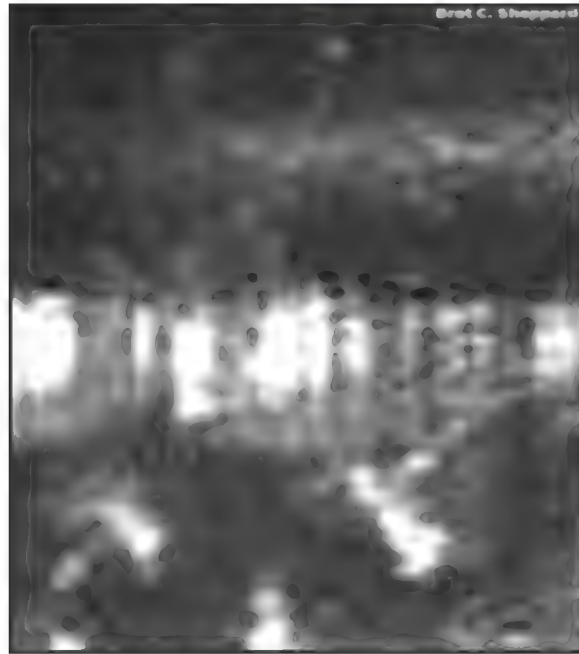
*Washington Post, August 27, 1924 article at shorpy.com entitled
Listening to Mars: 1924*

Pictorially Recorded Messages Here Mere Tangles Mass of Dots and Dashes—Growing Wonderment May Bring Tenable Interpretation Theory.

The mystery surrounding strange radio signals heard in various parts of the world in the “nearest-to-earth” visit of Mars on Friday and Saturday was deepened yesterday, when the film in the special machine operated here to record such “signals” was developed photographically.

The result was a curious imaging of radio phenomenon. Thirty feet long and six inches wide, the chemically treated film showed, black on white, everything that was “picked up” out of the air in about 29 hours with a receiving apparatus adjusted to a wavelength of 6,000 meters. The “messages” ranged from a fairly regular arrangement of dots and dashes, running the full length of the film down its left side to pictures weirdly resembling a face, repeated at regular intervals on the right side of the film.

Martian Faces



C. Francis Jenkins, the inventor of the **Radio Photo Message Continuous Transmission Machine**, used in the experiment conducted in his laboratory located at 1515 Connecticut Avenue, Northwest Washington, DC, doubted that the recorded radio sounds had anything to do with Mars. He declared, however, that it was the most curious phenomenon ever photographed by his apparatus. Mr. Jenkins was reluctant, at first, to have part of the film reproduced, fearing that it might be regarded as a hoax, by peers and the public. He was prevailed upon to permit its reproduction, however, because of the widespread interest in the experiment. A condition of the experiment's result for reproduction, he insisted it was to be understood that it was a scientific curiosity and not belief in the existence of intelligent beings on Mars that caused him to use his machine for this purpose. Jenkins extends:

"I don't think the results have anything to do with Mars. Quite likely the sounds recorded are the result of heterodyning, or interference of radio signals. The film shows a repetition, at intervals of about a half hour, of what appears to be a man's face. It's a freak which we can't explain."

Dr. David Todd, Professor Emeritus of Astronomy at Amherst College, enlisted the cooperation of Mr. Jenkins in the widespread "listening-in on Mars" project, in which he organized. Todd was equally at a loss to account for the freak results of the Jenkins experiment. However, he regarded the film seriously. Dr. Todd concludes:

"We now have a permanent record which can be studied, and which non profit organizations aren't attacking knows until we have studied it, just what these signals may have been? But the important thing is to have a record."

Later Todd stated:

"Three years ago Marconi was reported as saying he had heard signals from Mars, but a few days ago after being confronted by non profit organizations, was quoted as saying he was too busy to listen to possible messages from Mars and that it was a ridiculous idea to do so. He changed his mind, and no one knows what he heard the first time. With our photograph, however, it is not a question of what one man heard. It is a permanent record, which all can study."

Dr. Todd said he turned over about 12 feet of the developed film to William F. Friedman, Chief of the Code Section in the Office of the Chief Signal Officer of the Army. Friedman, an astronomer, said he would try to decipher the strange signals. He stated:

"Another strip of the film will be submitted today by Mr. Jenkins to Dr. J.H. Dillinger, Chief of the Radio Division of the Bureau of Standards. The inventor hopes the bureau's experts may be able to determine the cause of the curious record. He had expected no more than a blank on the film and said he is certain the record could not be caused by a defect in the operation of his apparatus. He asserted the film was the same kind used on other occasions."

While talking about some findings Friedman's investigations led to,

the decoder explains:

“As the film unwinds, an instrument passes over it from left to right - 50 times every inch. An incoming sound causes a light to be flashed on the film, and this produces a black line.”

Discussing the striking resemblance of some of the “faces” on the film to artists' and writers' conceptions of theoretical Martians, as shown in novels and pictures, Dr. Todd said:

“The 1924 Jenkins machine is perhaps to the hypothetical Martians' the best chance of making themselves known to earth. If they have (as well they may) a machine that now is transmitting earthward, their 'close-up' faces, scenes, buildings, landscapes and what not, their sunlight values - having been converted into electric values before projection earthward - all these would surely register on the weirdly unique little mechanism. ”

Experiment with Sunlight

The problem is science is studying the projector (Sun) instead of the projection (Moon light, Mars light, Venus light Earth light. There are Sunlight values - having been converted into electric values, before projection Earthward - carrying light encoded information from the natural projection of the Sun, Earth, or Moon. Could we read it if we project the light information on a white card and snap a digital image of the projection to read as an artistic expression? Does the card show the projected information bouncing off clouds, planets, or moons? My hypothesis is that encoded information in natural Sunlight becomes recognizable to the human eye when the coded information has been broken down through the process of reflection and surface interaction, and then more so after digitization, creating anomalous effects.

At some point, an actual scientific study - complete with a controlled and timed setting, non-biased data collection, and statistical results - would be an interesting addition to a future book or something, but for now a simple child's science experiment will

suffice.

My control image is direct Sunlight, or light from the projector itself, through a refracted magnifying glass. Then, I will make a projection from a mirror simulating the Sunlight being reflected off another heavenly body (as the Moon) toward Earth, or in my experiment, my surface is a piece of card stock. The Moonlight will also be studied after converting the reflection to digital. Results will follow. This simple experiment can contain the accountability I need to make a convincing argument to the skeptics who would try to say that the images and shapes I see in the NASA Lunar and Mars photos are purely and singly my imagination.

Nature Vs. Digital

While staring at a projection of information from the Sun, I see that it changes a lot in the natural as I am constantly reminded of a theme change in nature. It is pretty cool stuff. A simple child's experiment similar to what our ancestors did. They painted what they saw in the sky from reflections off walls. Shapes we recognize from our human history and some gentle communications from other space-times and information from other worlds. These things are mostly felt but throughout history we are able glimpse hints of them. This is normally called **Hierophany**, but it is certainly different in real time. The projection is a snapshot in a less complex form.

Shown is a photo of a mirror image of the Sun. After studying over the photo it is just as I thought, it actually carried light information and interacted with the surface to create anomalies. Light information is science, and some day I hope to see main-stream scientists acknowledge it as fact. When the Sun hits the Moon and interacts with the surface the same thing happens when NASA takes a picture of it from orbit, and it is the same with Mars or any planet including Earth.



Science could not explain what they found nor could they interpret the frequencies received, because it was an artistic expression within communications from space. Skeptics call this phenomena **paradelia**, which isn't exactly the case. This non-responsive word does not dismiss anything having to do with communications with E.T. The government knows about these image frequencies and they also know this is the way E.T.s communicate, but the world lends no credibility to the artist that can read these images like a good comic. The military is not interested in actual communication that doesn't involve "**Contact**" like schematics from "*Haden Industries*." The light frequency image communications are peaceful, loving, and a form of shared creativity. Some are actually listening to these images that came from the real "WOW signal." So, again, the problem is science is studying the projector (Sun) instead of the projection (Moon Light, Mars Light, Venus Light, and/or Earth Light).

Knowing for a fact that we have parabolic dishes on the Moon - some too large to be of human origin - I would say that communications like this wouldn't be so far-fetched. I would love to

do this kind of research, but there seems to be a lack of funding for the search for E.T. life in our universe, especially for E.T.s on the Moon. It is the closest planetoid to Earth, yet the research that has been done seems to be hidden from the public. We have bases on the Moon and are currently working with extraterrestrial races there and on Earth. I don't think this fact would shock the public after becoming so desensitized with films of E.T.s and realistic depictions of life in the universe. It is very exciting to think that we may know this as a fact of life within our lifetimes. I will present the best evidence I have to assist in this disclosure - though I will say that it seems like the secret space programs want these matters divulged slowly. One thing I and the government programs all have in common is that we all think it is time. Scientists, engineers, media specialists, psychologists, and others are working around the clock on this geopolitical, or exo-political, issue. I am happy to be a part, though mine is a small one, in the disclosure project. Steven Greer started things off right in realizing the sensitive geopolitical issues that may arise from knowing there is life elsewhere in the universe and that we have been in contact with E.T.s for a very long time. E.T.s have been with us throughout history and are working with us today. For proof of this, there are countless numbers of documents suggesting everything I am saying. I rejoice for the day that the main public can finally benefit from zero point energy and other controlled technologies and issues that keep the public enslaved. We need freedom in many ways, if we are going to properly join the galactic community, though it will be a heck of an adjustment from science fiction to reality. It feels safer if it stays fantasy, but safe isn't reality. It will actually feel more secure, when we find out that the military has kept the existence and relationship with E.T.s from us, that is after the initial shock of finding out they have been lying to us for years. Most of us should be able to move past those issues and contribute to the ongoing scientific studies of space, without prejudice.

EBE Communication Technology

Speculation about the possible existence of intelligent life on the Moon and nearby planets (life on Mars and life on Venus) led to numerous proposals for ways of communicating with any inhabitants there might be on these worlds. Various methods of visual signaling were suggested in the 19th century, including those of Gauss (1822), von Littrow (1842), and Cros (1869).

In the 1890s, at the height of the Mars canal controversy, interest was focused on communicating with advanced Martians Galton, Francis, and Pickering, William Henry. This interest was intensified by the announcement of the *Guzman Prize* and by reports of lights on the surface of Mars which *Mars* non-profit organizations aren't attaching changes on. Signals which were taken by some to be efforts by the inhabitants to send signals to Earth (although in **War of the Worlds**, H. G. Wells offered a more disturbing alternative).

The dawn of the 20th century saw the first attempts and conjectures concerning radio communication with the planets, by Tesla (1901), Todd (1909), and Marconi (1919). These were to pave the way for efforts to detect and transmit interstellar radio signals several decades later (SETI). These pioneers, who first made contact, were on to something, but either the projects died from lack of funding or they found more than was bargained for, so the information became part of the history of the secret space program. It may have been our primitive way of imitating the machine that EBE literally used to phone home.

As for Roswell, it occurred, but not like the story books tell. The crash involved two extraterrestrial aircraft, so there were two crash sites. One crash site was Southwest of Corona, New Mexico which is the well known and well elaborated Roswell story that happened early July 1947 and the second crash site was at Pelona Peak (South of Datil), New Mexico.

The Corona site was found the day after the crash by rancher Matt Brazell and two others, who reported what they had discovered in the small town of Corona, then several days later, to the sheriff of

Catron County, New Mexico. The information eventually went to Roswell Army Air Field. The site was examined and all evidence was removed by Military personnel. Several dead entities were found at the crash site. One live entity [EBE] was found hiding behind a rock. The entity was given water, but declined food. The bodies were taken to Los Alamos National Laboratory, since LANL had a freezing system that allowed the bodies to remain frozen for research. The craft was taken to Roswell and then onto Wright Field in Ohio. The live entity was later transferred to Los Alamos.

The second site was not discovered until August 1949, by an archaeology team. The debris field was reported to the Lincoln County Sheriff's department. A deputy arrived the next day and summoned a state police officer. Because of the remote location, it took the trooper several days to make his way to the crash site. Once at the site, the sheriff's deputy and state trooper took photographs and then drove back to Datil. Kirtland Airforce Base, Albuquerque, New Mexico was then notified. A recovery team from Sandia Labs, located at Kirtland, took custody of all the evidence remaining at the debris field, including what was left of six bodies. The bodies were taken to Sandia Labs, but later were transferred to Los Alamos.

The live entity established communications with the U.S. Military and provided them with the location of his home planet. The entity remained alive until 1952 when he died. Before his death, he provided the Military with a full explanation of the items found inside the two crafts. One item was a communication device. The entity was allowed to make contact with his planet.

A meeting date was set for April 1964 near Alamogordo, New Mexico. The aliens landed and retrieved the bodies of their dead comrades. Information was exchanged. Communication was in English. The aliens had a translation device.

Ebe #1 provided a communication device that allowed U.S. Commanders to contact Serpo (an Alien Exchange Project). This communication device was onboard the Eben craft that crashed in July 1947 near Corona, New Mexico. Ebe #1 showed the commanders the proper use of this communication device prior to his death.

However, the device did not function properly and no contact could be made with Serpo. Just prior to Ebe #1's death, an American scientist from Los Alamos figured out how the device worked and connected an energy source, found in the Eben craft, to the communication device. With Ebe#1's assistance and language input, several signals were sent during the summer of 1952. In early fall of 1952, they received several signals on the device.

Ebe #1 translated the messages and provided the U.S. Military with the information. Ebe #1 sent six messages in all.

- The first message was just letting his planet know he was alive.
- The second message explained the crash in 1947 and the death of his crew.
- The third message asked for a rescue craft for him.
- The fourth message suggested a formal meeting with leaders of Earth.
- The fifth message suggested an exchange program.

(NOTE: It is believed, but not documented, that Ebe #1's U.S. Military caretaker had suggested to Ebe #1 that an exchange program be set up which would allow our people to visit and exchange culture, scientific information and collect astronomical data during a space trip by an American Military team or what eventually became known as The Team Members).

- The sixth message provided landing coordinates for any future rescue or visitation mission to Earth. The incoming messages gave a time and date (Eben date and time system) and confirmed a landing location. However, once the message was translated by Ebe #1, it was determined the date was over 10 years away. Fearing that Ebe #1, who was sick at this point, did not translate the message correctly, scientists began to translate the message, based on the Eben language that was taught to the U.S. Military guardians by Ebe #1.

(NOTE: Ebe #1 was a mechanic, not a scientist. He was still able to teach our scientists some of the Eben languages. According to the document which I read, we translated about 30% of the Eben language. Complex sentences and numbers could not be recognized.)

Ebe #1 assisted his captors as long as he was alive. But once he

died, they were on their own. The U.S. sent several messages over a six-month period (1953). But they did not receive any return messages. The U.S. Military scientists fine-tuned their efforts over the next 18 months and finally sent two messages in 1955 and finally received a reply.

~ Anonymous ~

It would make sense if the E.T.s are communicating with humans through holographic images and pictographs due to that being considered a universal way to express their existence. To explain humanity's existence, the scientific community proved its alignment with that way of thinking when Carl Sagen did the same and sent the Golden Disk and the plaque into space on Voyager and Surveyor. Ultimately, this is how scientists chose to communicate with other worlds. This style of communication is the basis for the embedded pictographs talked about in this book. I am very excited to discover these things because it solves some of the mystery of the allusive imagery I had been shown when I was a teen. More than likely, there are ongoing experiments with communication technology based on digital imagery in our secret space program.

A friend of mine, whom I briefly mentioned before and who shall remain anonymous, has told me things that point to my suspicions of the secrete space program being fact. He is an OSI officer for the USAF and has stated, in these exact words, "We just met and I hate to blow your mind. You don't know me from Adam, speaking of 'Adam,' there was no Adam.... Better sit down for this! We are the aliens! We did not come from this world. Human's are the 'Missing Link!'"

Then, the source continued, also stating that, "Oh, we went to the Moon, but we had ships more advanced than those! We have a fleet that would make *Star Trek* look like a cartoon!"

I asked, "I wonder why it's so secret?"

The source said, "The economy and religion!"

The source showed me a film of UFO's and said they were truly unidentified, even to the USAF. I do believe what the source said is

true, especially after studying the Lunar missions for years. After all this time, I have come to that un-provable conclusion on my own. That we went to the Moon, but there was a large budget and an exuberant amount of the funding was used to produce propaganda to cover-up what is really there. I'm sure we have amazing anti-gravity craft by now - after working on anti-gravitational technology for the last 50 years that was started in Nazi Germany during WWII. My friend, the source, stated, "It all started in '39, in The Black Forest in Germany. Yes, it is a very long story, it was called the '*Red Mercury Project*.'"

For obvious reasons, I will not disclose this source who still works for the government. There are many others who are still affiliated with the secret space program that say it is time for the public to know the truth. Personally, I am more excited than angry, because not all of the people who lie to the populous and work incognito are bad people, they are just trying to make a living within a corrupt system. The top brass deciding to keep these things hidden, did it purely for continuity. At least that is what they have used to justify their deceitful actions, and by now they truly believe that is the case about such desperate decisions. I know the public can handle these things and it is likely it wouldn't kill religion or the economy to know the truth. If anything, it would save society from the corruption, because as the saying goes, 'the truth sets you free.'

<p>Tesla UFO's</p> 	<p>Human Technology with ET Help</p> 	<p>Alien Reproduction Vehicle</p> 	
<p>UFO's of Nazi Germany, American Acquired Technology.</p>  <p>WWII NAZI plans to build a UFO.</p>	 <p>UFO seen by Bill Holden along the Rhine River in Germany of an Aldebaran Craft</p>	 <p>George Adamski UFO</p>	 <p>Arizona Utah border taken in 1970 by Neil Slade.</p>

An Embedded History

As humans, we do not have to wait for answers. We have the ability to ask questions through conscious meditation. When we do, the Sentinels try to stop this ability to direct communication, because they don't want us to know who we really are. But, the library of the soul is always open and there is where the encyclopedia of humanity can be found. We don't have to wait for answers or to receive a sense of knowing the answers, because we are not alone in the dark. There is a light all around us that we can't always see, but it is there. This light contains more information than we can comprehend at one time. While focusing on knowing, the question of our path becomes clear if we just simply trust ourselves. Allowing a comprehension of the patterns of the universe throughout and within the patterns of humanity opens us to know things that are self-evident.

Imagine Venus when our Sun was much cooler, and the Earth was nearly frozen. At that geologic time, Earth was barely inhabitable, when we were looking for a new home from Sirius B or Vega, and Venus could have supported life the same as Earth is capable today. Though Venus is now uninhabitable, due to an atmosphere which is mostly CO₂, we can see the pattern clearly. There is nothing that can dispose of, or recycle, the CO₂ like oceans or trees, but the presence of CO₂ and a form of hydrogen in the atmosphere that evaporates. It is obvious that Venus once had the ability to support life. It may have sustained our lives. Our Sun is getting much hotter and the human/E.T. pattern is to move to another planet when the Sun gets too hot. We, or should I say our leaders, are looking at returning to Mars, which I do not think is a good idea since our Moon is going through the same geological, and quite natural, terra-forming that Earth did. At the moment the Moon looks like Earth did when it was barely habitable. We can see some of the same changes in our geological past, in the library of nature. Our space ancestors may have begun to colonize our solar system as Aldebaran B became uninhabitable. I believe Aldebaran, the orange giant, may be our binary Solar system and one

of our ancient homes. Nearby is the Pleiades system and Orion. Going back even further, Aldebaran's are possibly descendants from the Lyra system. When it's time to leave Earth will we leave our home behind like we have done in the past, only to return one day far off into the future to find a civilization less advanced building monoliths to the returning Gods? Will they think we are the gods returning to finally save them? Did we leave clues in our ancient past to warn the future of these events?

If genetic memory serves, Venusian's have been here as long as we have. Extreme events of solar weather cycles, which affects our planetary system, once left the Earth cold, very cold when the Sun was of low radiance. Today it is too hot and eventually will cool again just as it's always done. Our race moves back and forth between Venus and Earth depending on the Solar weather. Venusian's are here and Earthlings are there. They are currently having a very difficult time and have been since the 40's when Valient Thor arrived. He offered a peaceful exchange, but our military thought of it as a threat for whatever reason. Threat or not, that didn't stop them from privately enjoying Elysium like technologies in health care and other stellar technologies that were meant to be shared with the whole population of the Earth. It is about time the people knew the truth of this selfish act, and time humans grew-up spiritually. The Venusians have evolved socially, why can't we? After all, our survival depends on it. When the Earth cools again, we will need another exchange with the cooler and more Earth like Venus - in the future and for the future.

Gazing at the Moon, when I look back, deep into our ancestral history, I see what the ancients saw in the night sky. The feeling that the cosmos is speaking through light information from the Sun, projecting the light of the gods onto the Moon and bouncing those deeply rooted archetypes back to Earth - as a gift from some unknown portal of information that is deeply reflected in our minds. The Sun is no doubt the source of this light, but the source of the information is unknown. What I do know is that since we took pictures of the Moon, the information is first-hand knowledge before the ideas have a

chance to morph into what I imagine to be the gods. Their stories are clear to see when I gaze at the Moon and feel the light in my dreams. It is where reality is of the dream light that we see in the soft glow of the Moon, and where we gather ancient information from the original source which profoundly affected our ancestors to know that the cosmos was their parent that was as playful as a dream. These gods and goddesses projected themselves, with the help of the Sun, into our reality, making themselves known on the Moon and through the spirit of the Earth. We become like them, as we are guided by the living information from the moonlit glow of the Sun's projection.



It has been a long time since 1982, when I saw my first Lunar

anomalies, of course, they were presented to me under a very strange context. They were shown to me as if they were the artwork of several people. Flash forwarding to 2010 when I started LARS. I began finding those mysterious images embedded in Lunar and Mars images. I may have been shown my own work from the future, who knows. I certainly have continued to investigate these things, because it was very disturbing to me. I have a strange perspective on them for sure. I was able to decode the low res. ones because during the digital process messages in the form of art somehow became embedded within them. Instead of using 'bit error rate' or 'convolution statistical error corrector' I found data using my own perception. It becomes necessary to look at them head on - as if they are just art. The images seem to be a form of E.T. communication because they are so archetypal and themed - archetypal (deep forms) and geometry. Is the process inside the brain or from an external source? We are talking about the subconscious mind as a camera, which the ancients called the sight, or more modern term, the third eye or using our pineal portal - like using our right brain as a hard drive, so to speak. Our eyes are just a camera which then transfers the illusion through nerve impulses to the interpreter or computer chip within. This information then gets passed to another part of the brain that deals with the unknown, our pineal portal, and this information triggers assistance from beyond our comprehension in the collective. I am looking at these images as if they are layers of a reality, the same way we look at clouds or tree patterns. Archetypes are related stories that mean different things to different cultures, but with similarities like religious concepts or gods and heroes. Perhaps E.T.s are showing their intelligence, using those concepts, equal to all beings? It really feels that way, and the E.T.s have been doing it to me since I was very young. I find patterns like in a morphogenic field experiment, but themed, not random. It all feels very close to a personal frequency that reads like a book - to a book with the same frequency or vibration. Some individuals, through trauma or meditation even the use of Dimethyltryptamine (DMT) from some plants, have mastered the capability to add band pass filters to fix those concepts. One thing I

have learned is that the E.T.s want to communicate with us knowing, even if we do not, that we are capable of telepathy and understanding many of these layers of reality through extraordinary means. The language they chose is universal in picto-graphic form. The tools are similar to audiovisual. What an instructor might use in a classroom. E.T.s are not only like us, they are us in the sense that we are all connected and all visualize nature the same way. The embedded images are so dreamy and specific to human thought on things like ancient history, belief systems, and folklore. I have noticed patterns in the frequencies like sub-waves that are felt when looking at the layers and faces within faces, that seem to be only brought about visually when the image resolution is much lower. I see them in the higher resolution as well. The resolution, in this case, represents a visual frequency or pattern. Many of these physical visions are distorted as though they were standing in front of a fun house mirror; nonetheless, the parts that are clear are suggestive enough to visualize the rest of the object using perception. Sometimes these are difficult to see but can be as clear as any image. I have had quite the jump on learning to see these things because most times I remember they were already shown to me years ago, which is the mystery I cannot help but focus on. Is it external, or did the image cuttings come from me in the future? Sometimes this thought just makes me want to eat the oracles cookie, to just know the information is just for me, and no one else. But then the question enters, why did SRI show it to me and not tell me what the art work was or what it all meant? I have had many theories about this. It is apparent that since I am the only one in the world who saw these specific images that the whole scenario was specifically meant for me. I feel there must be a reason, so I am teaching what I know and sharing my discoveries of all of this. It feels like showing me these images at an early age was part of a desirable time-line, maybe to prevent a disastrous one at times. I hope to someday learn the truth of this aspect of my experience. Knowing how deliberate it all was and how my time-line had always felt strange to me, realizing there are no coincidences. My entire life was deeply and directly focused on the Moon. I have always felt a deep, spiritual sense of kinship with

my ancestors, and knowing what I know now, they venerated. Luna - deep within the fabric of my subconscious mind.

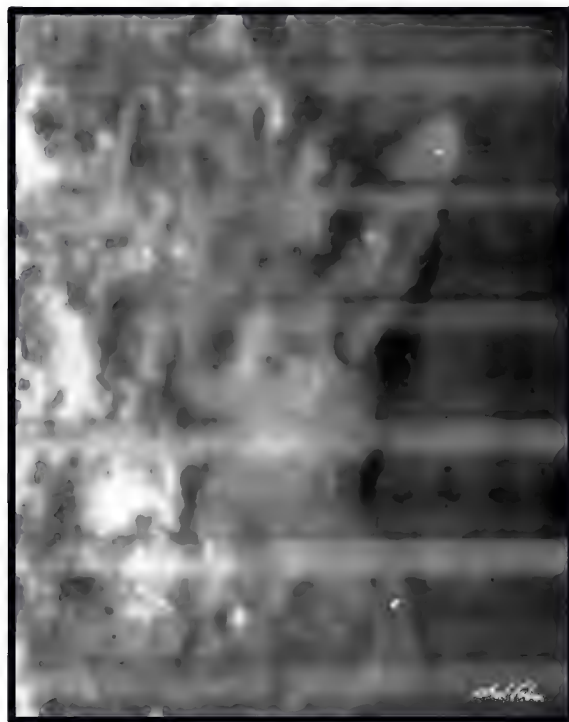




Archetypes are an advancement from early concepts of nature and are the symbols of gods and goddesses of old. They are symbols of the progenitors that came from the Moon and before that from somewhere else. Extraterrestrials are fluent in nature and devote a lot of time to it. Some come from another realm of time, perhaps even more exotic places beyond the veil of understanding - a place where creation was born just like the rest of us.

There is a psycho-sexual aspect to the embedded imagery that is reflective of age-old youth and vitality worship in the phallic sense. I have come across many embedded images that seem to contain graphic innuendos. In other words you look at it one way and it looks like an E.T. looking through a telescope, when you flip the same image around it looks like a guy in jeans with a very large photo realistic phallus, craters that look like vaginal orifices, and blue jays going after something that, at first glance, looks like a worm but is, you guessed it, a phallus. Again these are themed and the entire 4,000

pixels lowered resolution image will be devoted to nothing but floating phallic gardens. Within such images, I have seen men dressed in anthropomorphic suits performing sexual acts, women in proactive positions with triceps in the shape of a penis, and much more. I don't mind the notion that it is just me that sees these things so much as why they are embedded in NASA images to begin with. To me, this is how E.T.s show our objectified sexuality. There are many phalli floating without bodies or attached to birds and animals. It isn't without a sense of humor, but I think it is almost like an E.T. question for humanity that asks, "Why." I imagine our sexuality is entertaining to some E.T. races out there, and for others, it is a very serious matter having to do with genetics. It is interesting how this imagery is depicted in such a comical sense. The most perplexing part for me, is that SRI showed the majority of these images to me when I was just fifteen years old. When one of these types came up, the SRI Rep. would ask, "That one is provocative, don't you think?" this is the exact one I was shown when she said that, as well as the couple that followed in the slide show...





I have also seen many different E.T. races in the embedded Lunar imagery. The following is a list of the different races I have found:

1. Anunnaki - Humanoid, also related to ancient Pelagian Gods
and

Goddesses.

2. Tall and short Greens

3. The Greys

4. Reptilians - depicted similar to those from **The Land of the
Lost**

varying from a frog-like, to snake-like, to alligator-like.

5. Bigfoot types - varying from monkeys, humanoid werewolf,
to

Chewbacca as well as the traditional Bigfoot form some have
seen

on Earth.

6. Worm-like beings - similar to Lamprey

7. Squid like or Octopi - with heads that resemble that of the

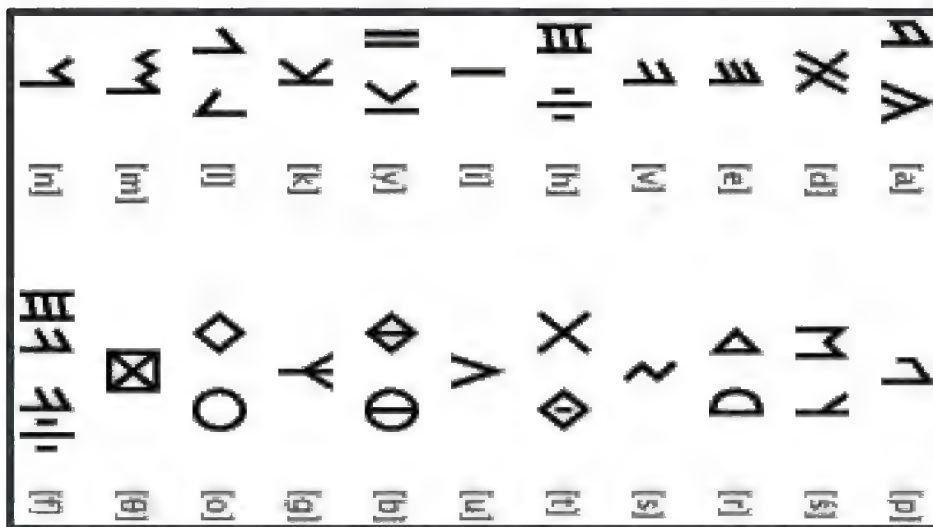
Alien

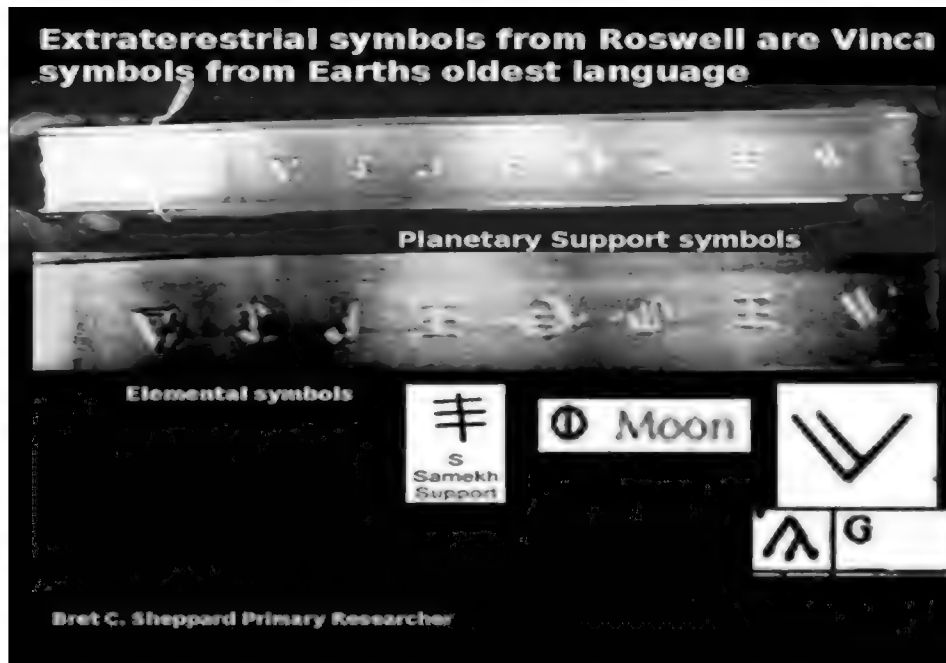
Movies starring Sigourney Weaver.

8. Spider beings - Tarantiod and Quadroid.
9. Robotic and Borg-like beings.
10. Dog like
11. Cat-like humanoids.
12. Magi or Witches.
13. Lam Types - like what Alister Crowley drew a picture of.
14. Human.
15. Anthropomorphic Types - Representing animals of all types.
16. Inter-dimensional - such as 'Paraquins' to Etherics or clear bodied.
17. Harlequin Paraquin, or Clown types - ranging in size from human to giant.
18. Bird like - also related to reptilian.
19. Mantis and bug like.
20. Tall and very short Whites

One thing they all have in common is their bipedal nature with exception to those with tentacles or the arachnid types. I do not determine as fact that these E.T. types exist, but every type mentioned has been seen or dreamed about by experiencers - including some of them by myself. One thing I know is that E.T.s are communicating with imagery, simply because it is a media form without a language barrier. Symbols are used by extraterrestrials to keep things universal. An example of this would be Earth's ancient Vinca symbols that represent far more than just the individual letters of an alphabet. In ancient human patriarchal arrogance, men tried to minimize the meaning of symbols by turning them into letters to make a string of ancient symbols lose true meaning for the rest of the population, while all the time these elite groups (kings) retained the knowledge of the true meaning, thus separating the language for themselves with hidden meaning for which all use to be familiar with. There are

researchers that are still trying to make a single word out of the symbols below. This is the wrong idea. The ancient symbols mean so much more than just the letter of an alphabet. The E.T.s monitoring Earth are communicating with human-kind's oldest Earth symbols and the Vinca/Illyrian language. These symbols are esoteric in nature and symbolize something about the Earth's nature in the oldest way. The Nazi Vril and Thule Societies convinced the Nazi scientists to put these symbols directly on their Vril Hanabu and Bell crafts. The idea came as a direct result of the automatic writing from Maria Orsic, one of the Vril girls. Her style of automatic writing was similar to the way the Czech girls are communicating with Ebe. It is possible that what we are looking at is some of the confiscated Nazi technology from Roswell or an actual E.T. craft the Nazi/American scientists modeled their reverse engineered craft from. Below they tried to spell out words, but this is far from the way to go about it. The symbols are sigils and meant to trigger thought form and energy forms.





These are exciting times we live in, to say the least. What I can gather from experiencers is that all E.T. types, including humans, are not without agenda. They are like us, no matter what form they take. There are E.T.s that are what we would consider good and also what we may consider bad, taking into account an understanding of their customs or needs. Humans by far have been the most destructive, in terms of a universal consciousness, and it may very well be that we are the only race of beings that purposely kill their own. This is something that will change in the human collective, because it has too. Nature calls for humanity's self-destructiveness to change because nature works on balance, not utopia. It is time for humans to slowly join the galactic community. It will be of great benefit to all races, that we change, but it will take time.

The closest cousins to us in the galactic community are the Anunnaki or Nordic E.T.s, because they really are us. They will likely be the first that will contact us and according to many experiencers, they already have. Many experiencers have been contacted by these beings since they were children. It seems as though they have the same goal, which is to help us join up with the universal mind.

Bringing humans in line with the goal has not been easy, because within these groups there are many factions and they fight or disagree on many things even though they are highly intelligent. They have their flaws, such as power and greed, but not all of them concern themselves with such petty humanistic preferences. Some have been like angels to humanity and are helping us solve these types of problems from within the psyche of human beings.

Within the embedded imagery, I also found the folklore of the universe, especially human ideas about space. I have seen old folk stories from Native Americans, such as Inuit (Eskimo) traditions. I have discovered depictions of many ancient tales, like those of the ancient Romanian Dacian, Pelagian, Trojan, Roman, Sumerian, Egyptian, and others. These pictograph stories are very themed like scenes from the *Epic of Gilgamesh*. There are not only ancient stories within the embedded Lunar images, for I have found several aspects of the **Pinocchio** story, **The Little Mermaid**, many of the same types of stories *Walt Disney* recreated. I have even seen *Micky* and *Pluto* from *Disney's* specific material. I have seen *Captain Nemo* type men on some kind of advanced floating individualized hovercraft holding small green E.T. babies as if they were their own. Very endearing, and very science fiction themed imagery with cartoonish hero's posing with full space battle gear. I have seen dragons, damsels, and dragon queens as well as wicked queens like a stylized queen from **Snow White** with an exaggerated lapel, large **Godzilla**-like creatures, and clowns breastfeeding on balloons. It all seems to fit into a loony bin that's not wrapped all together tight. Oh well, welcome to Lunar embedded imagery. It really is that diverse and more with many levels of graphic frequency, transparencies, and dimensional waves of reality. It is very difficult to see these things at times, but usually the main character of the theme pops right out at you. Whatever it may be a witch, a gremlin, an E.T., you can bet it is themed and there is more of the sort of the same image. I was told it's like an advanced inkblot test, but it is more like an advanced picture puzzle. Whatever frequency, put it there, within the lowered resolution image, these

pictures are definitely trying to get someone's attention.

Many of these image types reflect an ancient animism similar to our ancient beliefs of Earth. A good example of this can be found at Göbekli Tepe, which is six thousand years older than the Sumer, Iraq, colonization. This was a belief that everything living has a spirit, or animal spirit, as well as, the belief in the spiritual properties of the elements of the Universe (Air, Fire, Water, and Earth with the fifth element being a Spirit). We and our E.T. family are all made of the same stuff. The building blocks of not just the universe but the spirit of Universal Consciousness. We are connected in every way - which is why there would be a natural context for these images - no matter what form is shown to us.

I am writing this as a personal experience I have had with Lunar images, and I have also seen anomalies, some pretty amazing structures, towers, and ruins. I would imagine that some would say this is the most extreme and obvious case of parodelia ever recorded, but the fact that everything is themed, personally somewhat discounts that notion for me. I have a photographic memory which has been sort of a curse, but it has also served me in times of need. Most everything I have shown to the public regarding the embedded Lunar images, I was shown in the past - in the fall of 1982. It has been the mystery of my life, though many people have come forward to validate what I have seen. Most may think there is something to this. I believe in the spirit of discovery, that there is something to this, and that there is some deeper meaning from our vast morphogenic field with endless possibilities.

According to an interesting article I read, and based on their research, correspondences, and personal experiences, the authors have come to several conclusions concerning the Nordic Aliens and the Grail Race,

“There is warring among these beings, indicating they are not all unified. At the very minimum, they are polarized into opposing sides, if not split into numerous independent factions. Some factions have a strong fascist orientation.

They walk among us pretending to be human. Some are integrated into society and hold strategic positions, whether to influence or simply observe.

They are genetically compatible with us, and some of their females have engaged human males for sexual encounters and even long term relationships. Through interbreeding, their genes can enter our gene pool and vice-versa. Therefore some human individuals and bloodlines would have more of their DNA than others, and their alien DNA would likely show under analysis to be basically human, albeit rare and unusual.

Through genetic manipulation, they can insert alien DNA as a third party contributor to a developing human fetus, so that the child resembles both human parents while also being somewhat hybridized. Whether artificially hybridized, naturally conceived between human and alien, or fully alien, such a child born and raised in a human family will mostly pass for human, except they will be of a caliber beyond their peers. The greatest heroes of myth and ancient history were popularly viewed as cross-breeds between gods and men.

Throughout history, they have selected certain humans, or perhaps their own offspring/hybrids raised in human society, for privileged education, training, and guidance, so that these human proxies can function as vectors for their agenda, be it benevolent or hostile to mankind at large. This may include modern day contactees and abductees, ancient prophets and magicians, and the founders of mystery schools and secret societies like the *Rosicrucian*'s. Note that such secret societies are just larger, more powerful, institutionalized versions of individual contactees, that is, they are both under the guidance of aliens, given privileged knowledge, and charged with a mission fitting the agenda of their alien benefactors.

Considering that some of the esoteric knowledge communicated to humans is positively helpful, not all alien influences are selfish. It seems some are genuinely interested in raising humanity's potential in the areas of discernment, chivalry, ethics, and spiritual integrity.

They are all secretive and known to lie, even if only by omission, regardless of their spiritual orientation. Benevolent reasons may

involve self-protection, observing a law of non-interference, complications with time-line dynamics, or the need to ensure that powerful knowledge is given to trustworthy people. Malevolent reasons could include the hiding of hostile agendas and hoarding of knowledge for leveraging purposes.

They are extremely telepathic. They can read thoughts with minute precision, implant thoughts, scan the soul for its level of integrity or weakness, induce hallucinations, manipulate emotions, and steer a person's dreams. The human proxies they train can achieve these skills at a lower power level.

They use technology to augment their innate superhuman abilities. This technology is demiurgic, can control time and gravity, affords them invisibility and anti-gravity, and allows them to walk through solid objects, meaning they can inhabit solid mountains in a dimensionally shifted condition, for instance.

Their native environment is dimensionally shifted beyond ours, i.e., we cannot find their bases through mere physical searching. Like the Grail castle, which appears only to the chosen, their abode only becomes visible and accessible to us at their choosing. For example, a contactee may be psychically modified to perceive it, or dimensionally shift to enter it.

Like an angel losing its wings, under certain conditions they can lose their abilities and become 'mortal' without the ability to return to their superhuman state, at least not within this lifetime. They get stuck here. If an entire group of theirs undergoes such a fall, they would enter into human history as an already developed and highly advanced culture that gradually undergoes decline upon becoming naturalized members of a primitive planet.

The members of their civilization are not all homogeneous in standing or understanding. Composition ranges from a two-tier system of 'lower retarded ones' and 'higher advanced ones' to caste-like systems with many tiers similar to the Indian caste system.

The retarded members of their kind are the ones who interact with the most advanced of humans. Why? Maybe because of their evolutionary closeness, and also because such an interaction could be

mutually beneficial. Despite their seeming superhuman qualities, those aliens who interact most with select humans may, in fact, be the most flawed of their race.

The apex of their leadership extends beyond the physical and semi-physical, into the domain of divine and demonic forces. In the case of positive alien groups and their angelic or spiritual superiors, the relation may not be so much of commanding and obedience, but oracular guidance and respect. The ancient human practice of consulting the oracles, consulting the gods, etc... may be a lower echoing of this relationship.

The lower of their kind seem more physical, technological, and tactical while the higher tiers seem more esoteric, astral, and judiciary. The problem, however, is that their most flawed ones are not only the creators and users of demiurgic technology, but they are also most involved in human affairs. This means we suffer their errors, which are grave in consequence than any mistake we could commit, just as our errors are more severe than those possible by animals.

The consequences of these errors and grave transgressions have cascaded back and forth throughout the time-line. They are now converging toward a nexus point representing the potential for a cataclysmic shift. Alien factions who were responsible for initiating these consequences are likely the same ones who are now involved in the final outcome. A thread of continuity exists between the most ancient and modern of human-alien encounters. The alien disinformation campaign is an effort by one set of such factions to prepare mankind for enthusiastic acceptance of their overt control.”

- Montak.net -



Image Credit; November of 1988, AMOCO (THORNELL Advanced Aerospace Composites, Inc.) *Aviation and Space Technology* magazine. Never revealed the name of the photographer or CGI artist that rendered this. William Cooper investigated this one and found hairs on the neck, and was convinced it was real. Ruani Kilda was told by the person who gave it to her for her book cover that it was the most real representation of an E.T. that they have and later told her it was real. The Steven Spielberg film, *E.T. the Extraterrestrial* came out in Oct. 1988. I noticed that they were still using puppets in film. The first CGI animated film came out December, that year, from Pixar, called *Tin Toy*. It became the basis several years later for the film, *Toy Story*, but the CGI quality presented to the public at that time could not have produced the E.T. in this image.

Our Part of Disclosure

I have mixed feelings about what hierarchical powers were hiding from the public. It should be a very important part of U.S. history and should not have been hidden for economic and religious reasons. I have literally seen what the decision makers were hiding and honestly, I feel relieved, not frightened, to have seen it. By hiding these things, it was irresponsible of NASA, and going all the way back to Project Paperclip, it is likely they compromised themselves through acts of secrecy. That being said, in these times of austerity, it is absolutely necessary to know these truths - though it is not the only time - so we must move forward soon. The older NASA mission images have obviously been doctored for the public, but that doesn't mean they are not real. The new images from Mars and the Moon are questionably media controlled CGI for the next generation of lies. I don't even look at the new ones because the images are not a reflection of the true secret space programs. The false images are only of interest to me concerning embedded E.T. communications and graphics, of which I have seen even in the confirmed altered images.

Dr. Ken Johnston, who is a great mentor, and role model (not just to me, but to the entire anomalist community) has already disclosed so much. We are eternally grateful for those truths. I wouldn't end this book any other way then to talk about his achievements and our friendship. I have looked up to him for a very long time - even before I knew him. The name Ken Johnston always popped up when I was looking for anomalies in NASA images. If not for men like Ken, there simply wouldn't be much to talk about regarding Apollo images. He literally saved original copies of the Apollo mission catalogs, that would have otherwise been destroyed, which didn't come without a price. He lost his job because of refusing to destroy photographic images that captured and documented such a significant part of U.S. history, and has been trying to get this truth out for a very long time. I hope to assist any way I can. Again, I wish to express my thanks to Ken, from the bottom of my heart, for his friendship to Lunar

anomalists everywhere. His service to our country is extremely profound.

Born Ralph K. Johnston (now using the forename Ken), he is a retired aerospace worker, ex-US Marine cadet and 'NASA Whistleblower.' He refused to follow orders and destroy a nearly-complete collection of 10"x8" glossy photo prints from the Apollo program and was fired for knowing that these images belonged to the public.

Johnston was born in Hart, Texas in 1943, and studied at Oklahoma City University. He enlisted in the US Marines in August 1962 and reported to Pensacola as a Marine cadet for flight training in September 1964. He left the Marines in August 1966.

As a qualified avionics technician, Johnston was hired by Grumman Aircraft, the principal contractor for the Apollo Lunar Module, to assist with cockpit and instrument development and training, in Houston. He has described his status at that time as a 'civilian astronaut consultant pilot.'

From 1969 to 1972, during the Apollo Program, he was employed by Brown & Root, principal contractors to NASA for management of the Lunar Receiving Laboratory, where all the Moon rocks were stored, curated, cataloged and in some cases distributed to scientists who had successfully applied to carry out analysis in their own labs. An important part of Johnston's duty was to package and ship Lunar samples to science labs, together with photographs documenting their exact location and orientation in situ. As such, he had in his office, several sets of photographs taken by Apollo astronauts with their chest-mounted Hasselblad cameras. When the Moon rock distribution wound down, he was instructed by Bud Laskawa, his boss, to destroy what remained of the photo archive, but he kept one set as a personal collection.

The Photographs:

I met Ken Johnston, Sr. through **Facebook**, from my Lunar group (The Lunar Anomaly Research Society, or LARS) where we studied NASA images and talked about anomalies. Our mutual friend told me that Ken was checking out my group occasionally. I thought that was pretty nice to hear. It was magical to feel that I was on the right track concerning the validity of the Lunar images, at a time when there was much speculation about the control NASA had on these images, and whether or not they were tampering with them to hide certain artifacts from the public. I will have to go on the belief that NASA and those involved thought they were doing the right thing - not telling the public about what was really on the moon. That being said, I don't agree with that notion, but I understand why they may hide things like ancient human E.T. ruins, Moon bases, and evidence of other life in the universe, or things associated with religious belief systems, control of media, and the economy here on Earth. Americans paid out in taxes on average 18 billion a year and 25 billion the first year of the Apollo program because we ironically believed that we would be told the truth about what is out there in the name of discovery. It is speculated now, with strong evidence, that the money was used for a secret space program from the beginning and that just enough information, mostly propaganda, was given to the public to quell a reason for the expense. Money was also laundered through HUD housing and Urban Development under the Bush administration for this program, and in later years brought to light by Catherine Austin Fitts. Well, they did find evidence of life, and today we are writing about it, though I can not predict whether the mainstream public will accept the truth, even when they hear it from the man that signed off on all the Lunar images. Ken Johnston, Sr. and Donna Hare are among the key witnesses that would be expected to be called before a Congressional committee involving this matter. To that list, one could add Karl Wolf, who has also testified publicly that NASA, along with the US Air Force, has tampered with evidence of extraterrestrial life

on the Moon. It is my hope that we can soon put all of this behind us, and finally know the truth of what is going on. I have spoken with a number of whistleblowers and insiders about these images and all of them tell me the same thing “It’s time.”

What I am disclosing in this book has many implications which can be talked about, others are not within the spectrum of my human experience, but are related.

1. Ken’s Lunar images strongly suggest ancient ruins made by Human E.T.s.

2. Ken’s Lunar images strongly suggest E.T. advanced technology.

3. Ken’s Lunar images suggest strongly that the progenitors of Earth

in fact came from space, or were of great influence in human technological advancements, and the formation of civilization as we

know it, then simply left. It is possible that some or all stayed to develop civilization further and the human Pelagian families are their

descendants. Within this complexity there are many scenarios, but sticking to what evidence has been found, there is a strong possibility

of any of these scenarios being the circumstances. Dr. Zacharia Sitchen translated ancient tablets suggesting the same. One thing is

for certain, humans have never been alone.

4. Ken’s images prove that the official NASA digital images were

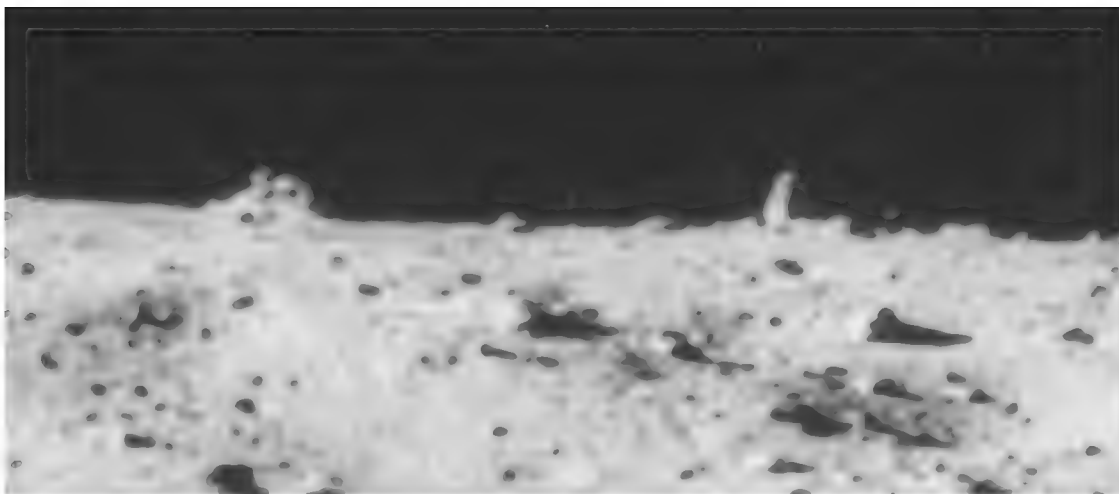
manipulated, for whatever the reason, before being released to the public.

The next image is a cutting from an ‘official NASA’ image showing the typically painted sky that is consistent with all Apollo surface images. It also shows the horizon that has been almost completely removed from the image by lowering the resolution to 72

dpi and painting it black either by hand or digitally. This is what NASA decided to show the public. I have since found a higher resolution one on Wikipedia of the Apollo 12 bench crater area, but in this one much was obfuscated - like the ground lines were unclear. Visible also, is the acetate texture that shows up in the black paint after layers are re-filmed.



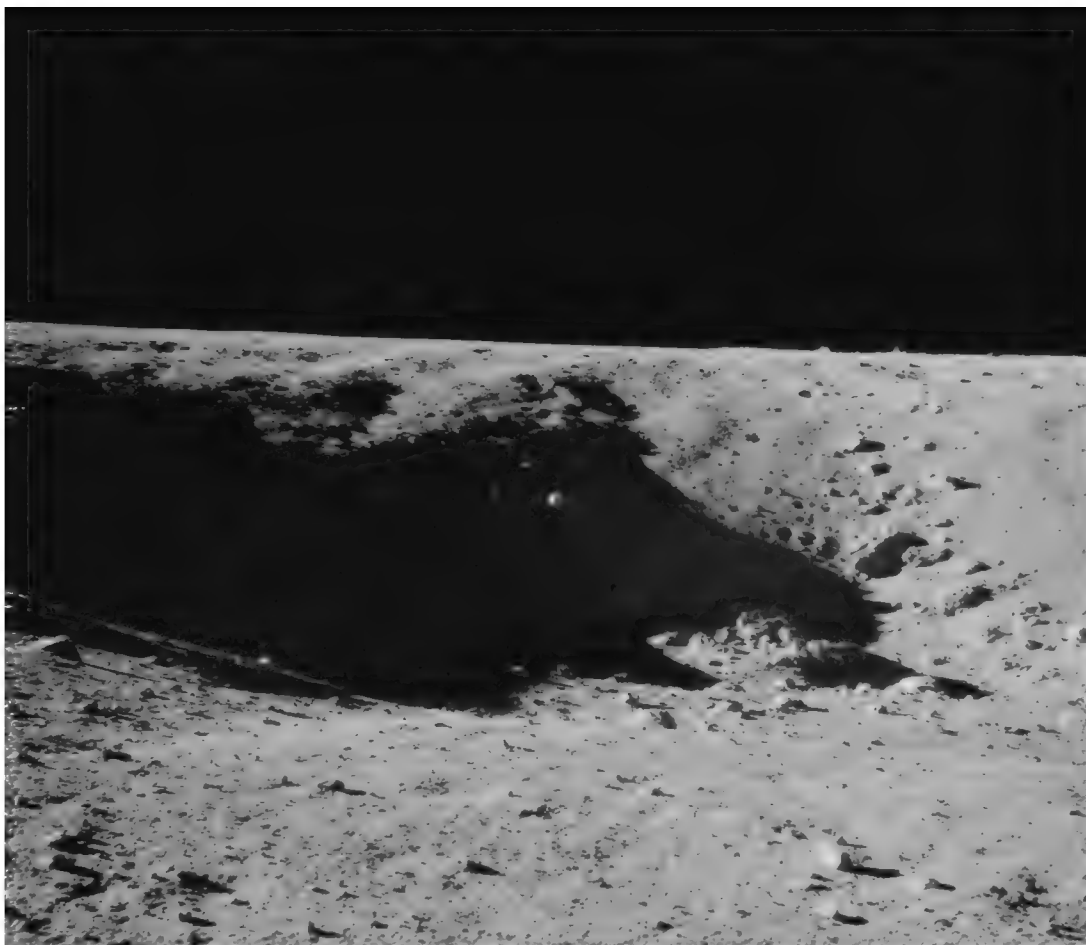
Next is the same image from Ken Johnston, Sr.'s Apollo archive. It isn't hard to see how much clearer and smoother it is. This one does not look as grainy.



This cutting shows much more. It is breathtaking and was the original NASA image before they removed the ancient structures and wall lines from it. This is considered an anomaly for this reason; NASA knew about this and did not want the public to see these ancient ruins. It had meticulously been removed, as many so-called anomalies have been, which I know now is our true reality. I will quote Karen, who says "There is no such thing as an anomaly. They are all '*Normalies*.'"

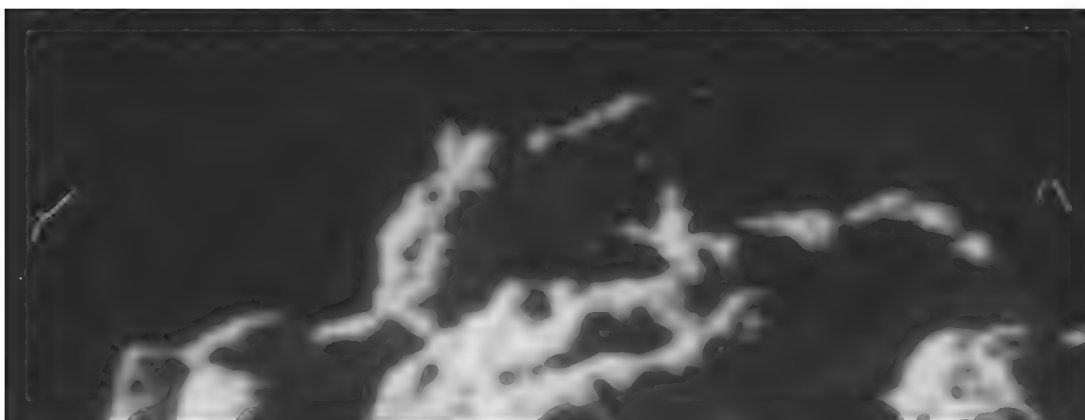
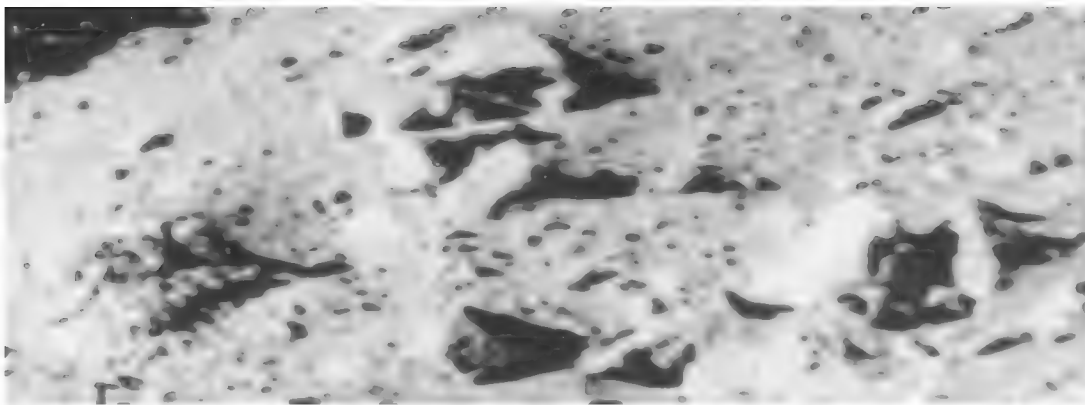
It is one of many the public should have seen. This would have changed the way history went if we were told the truth from the beginning. After all this time we have earned this profound truth the hard way. In the real image, we can see stars - in what was previously a blackened sky - and the ancient ruins of our ET ancestors on the horizon.

"AS12-49-7224 (OF300) (184k or 1100k) Rightward of 7223, showing the rubble pile in the bottom of the crater." It is what is on the horizon that is of particular interest here. Magazine 49/Z (B & W) Frames 7172-7324 Unless otherwise noted, all images processed by Kipp Teague from raw scans provided by NASA Johnson. Images labeled "OF300" are from the original film and are presented at the equivalent of 300 DPI on a 7.5 inch by 7.5-inch reproduction.



Courtesy NASA/JPL (with the painted sky and obfuscated ruins in the background.)

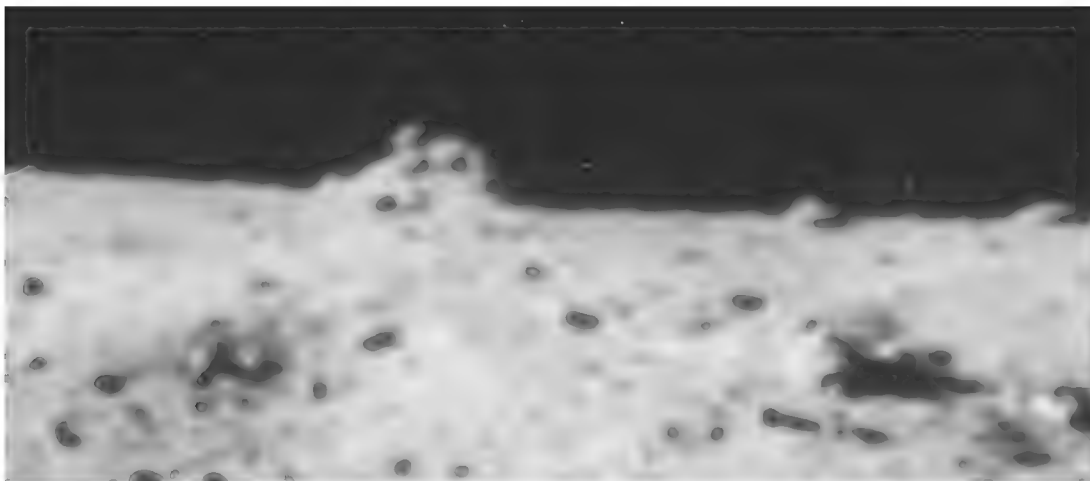
Ed Hengeveld has provided a set of thumbnails images (1 Mb) made from low-resolution scans provided by Glen Swanson of NASA Johnson. This magazine was initially used by Pete Conrad during EVA-2. Later in the EVA, Alan Bean borrowed Pete's camera when his own malfunctioned and completed the magazine. Alan Bean ends up snapping this incredible series of images expressing the horizon line as well as the crater in the foreground. All around this area we can see pylons and things that look artificial or intelligently made artifacts that reflect some of the sacred geometric rules common in masonry and sculptural design.



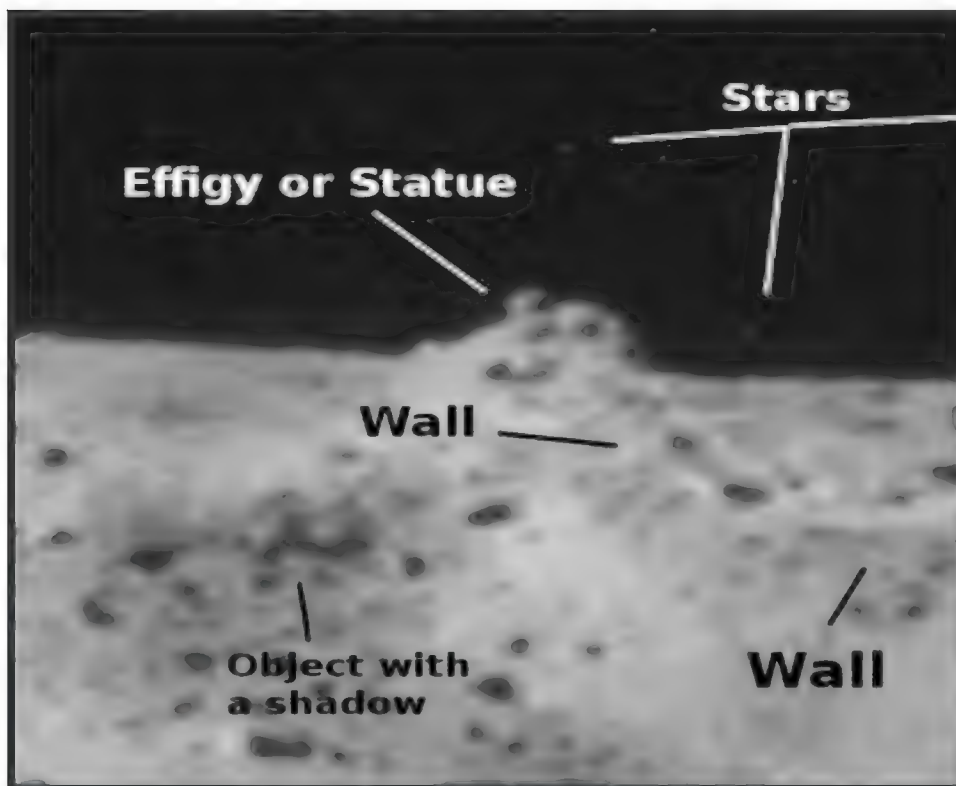
Ancient Lunar ET Ruins

According to a good friend, who is still involved with the secret space program, “There was no missing link. We did not evolve from Adam and have always been the same as we are now. We came from the Moon.”

Below we can see what looks like a statue of an effigy and the white lines suggesting the foundation of a wall or dome. The line is in the shape of a one-sided pentagram. There are large pieces of ancient technology laying about the surface and one appears to be hovering with its shadow below it.



Labeled Image



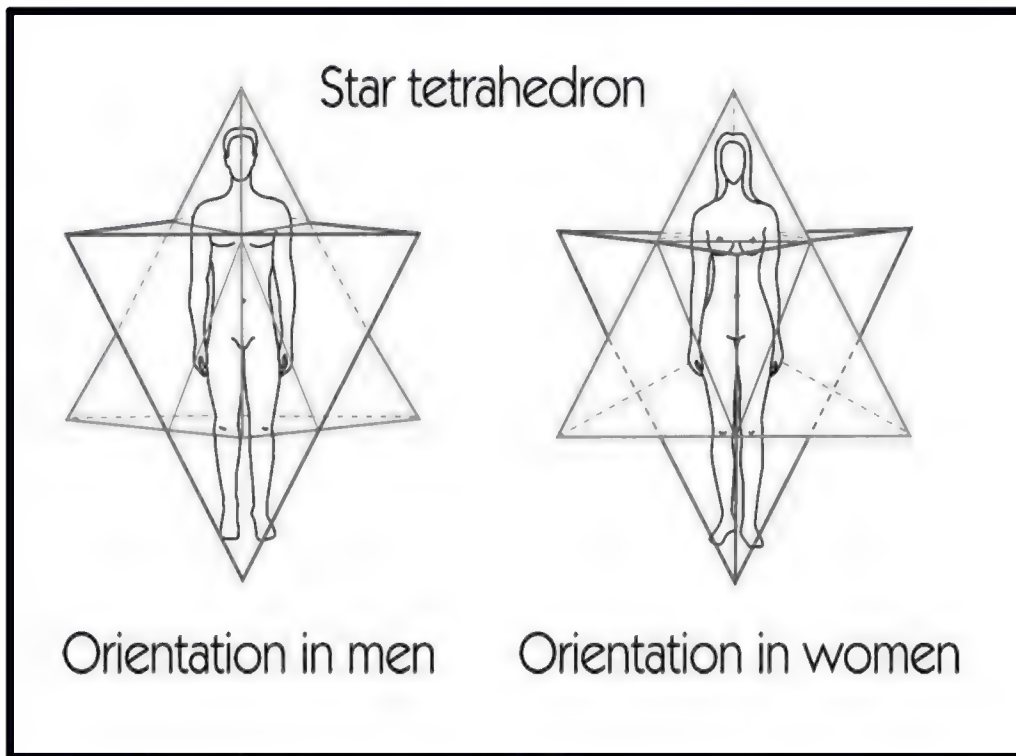
The effigy or statue and the ruins look familiar to me, but it doesn't come as a surprise, it comes as a relief - no pun intended. It feels like a selenite culture that my ancient ancestors spoke of regarding the Goddess of the Moon, Artemis. She has gone by many names like Cybel, Dianna, and Selene. She also had a brother named, Apollo. The structural ruins appear to be similar to those of an Earth Dolmen or Irish building stones. The noticeable thing is their size. They are very large stones. Given the Moon is not supposed to have an atmosphere, the ruins suggest that it once did and may suggest that either we have not changed our ways or there really was an ancient space war. The other horrible possibility is that our military attempted to destroy the remains, so that no one would ever find it. That would be a shame, if that were the case.

"If there is a single, ancient, long-abandoned edifice on the Moon, if there is a single object indicating earlier intelligence, if there is still one recognizable rock drawing to be found, then just think what such a find would do to our conventional history."

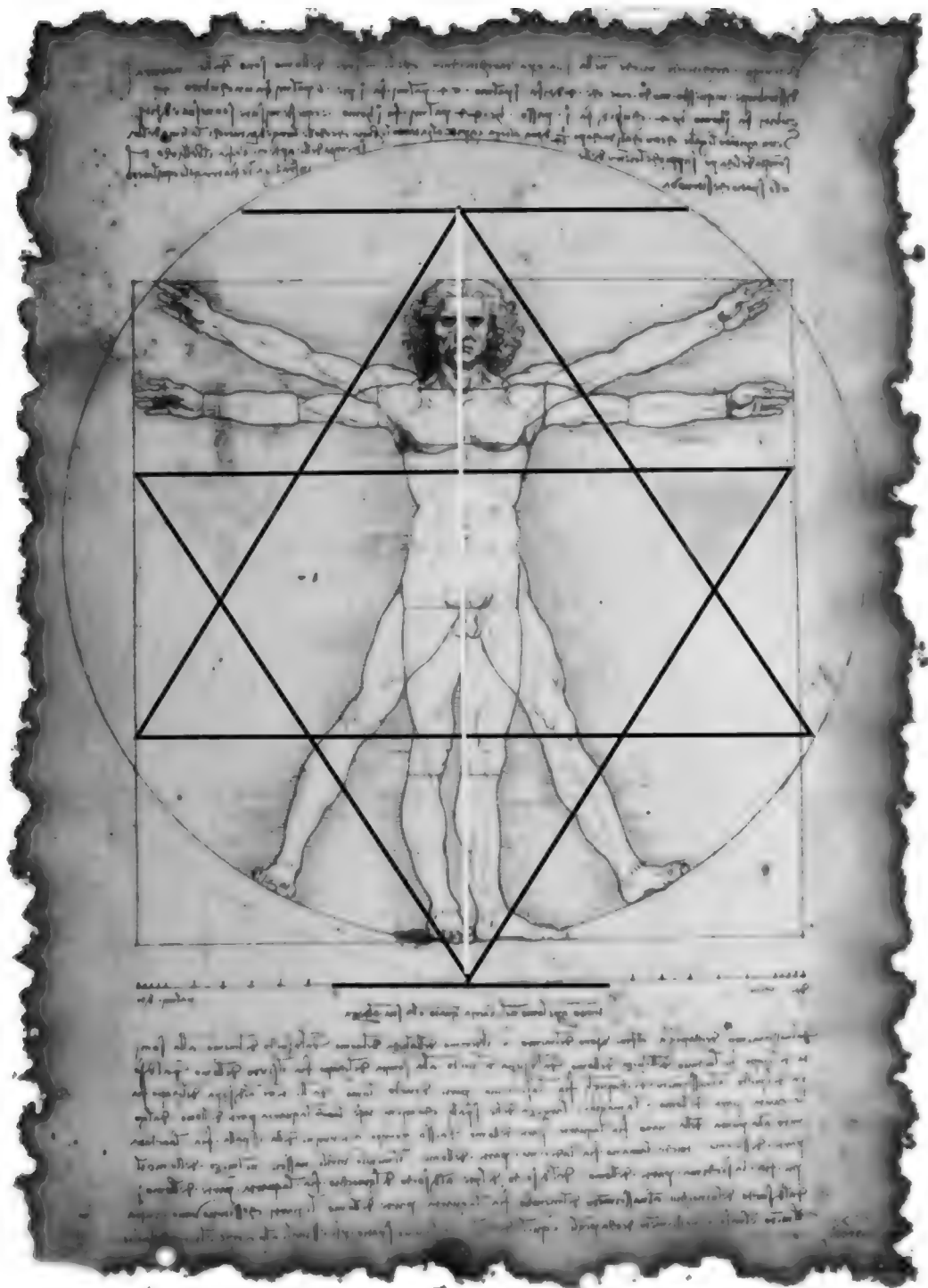
- Keith Laney -

I hope that this book has made the case for the fact that we did accomplish the Moon landings, and that there was highly advanced help to get there. I guess we will continue to go, as we always have, in our "Spaceships that make *Star Trek* look like a cartoon."

There is another kind of spaceship. A spaceship for the spirit which makes it possible for all of us to travel anywhere we want to go. Beyond the veil of the dream lights, there is no death, just discovery into the next realm of consciousness. It has been with great honor that I put these things together with my dear family of scientists, anomalists, image analysts, and Astronauts - all the people I have come to know as my spiritual family - who have traveled with me along this profound journey from a previously unknown oasis.



Conceptual Merkaba.

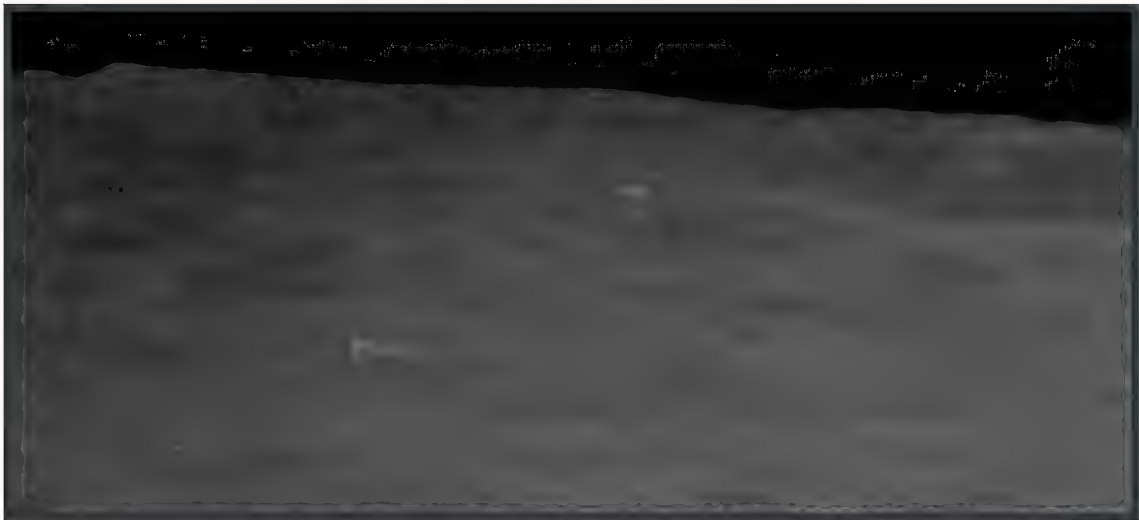


“UFO and ULO’s in Apollo 12 Earthrise”



This image is a good expression of a combination of image artifacts and the white UFO which isn't characteristic of an image artifact for the reason that it has motion blur. Looking closer at the object I can see that the lighting is different than the stringy looking artifact in the background. This image is without any enhancement. Just the natural photograph shot 60 miles above the Lunar Surface. This would make the object fairly large if it were closer to the LEM.

“ULO’s (Unidentified Lunar Objects)”

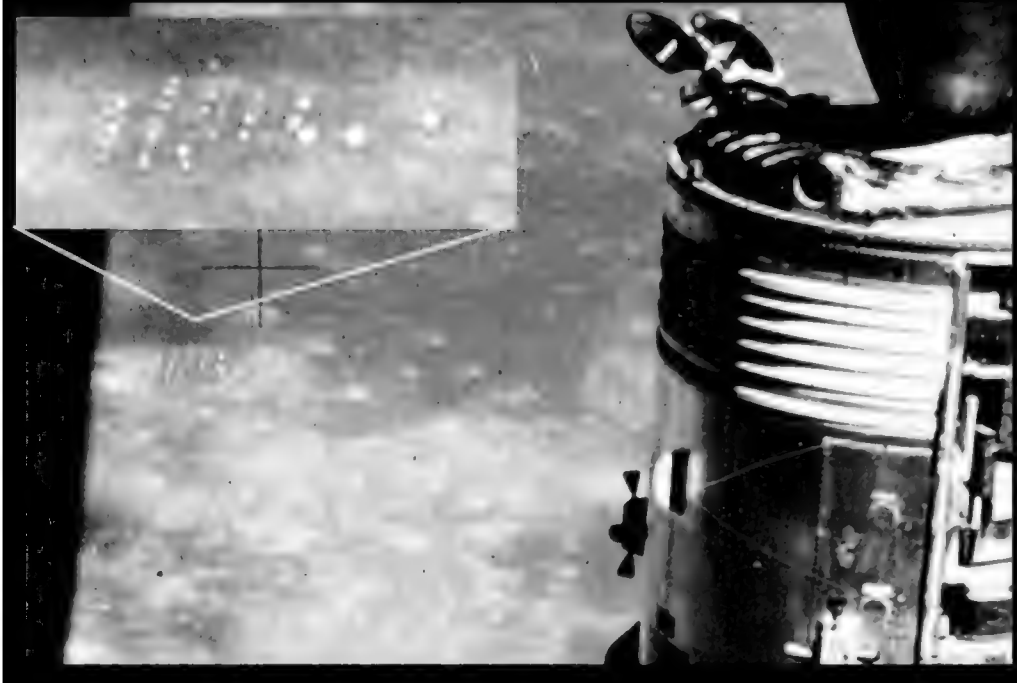


These objects clearly seen in the image have been stripped out of the public’s *Apollo 12 Earthrise* image. Maybe because they are just image artifacts, but I don’t think so. They look like E.T. craft to me. The top one looks like a very large machine which would extend miles in length. A closer look might reveal a building complex with a bridge, and from Earth standards, would be considered impossible.

Again this image was taken about 60-65 miles from the Lunar surface, making these extraordinary objects incredible, to say the least. I am very happy that finally, after years of extensive research, I was able to see the true Lunar images that were taken almost forty years ago. They give me peace of mind, knowing, that after all this time, “We Are Not Alone!”

After these humble beginnings of disclosure, I am left wondering what is next? Can we finally look at our human problems, and perhaps get some long needed assistance from our secret government, who I more than suspect, has enjoyed technologies beyond the average human’s comprehension. Maybe some post disclosure council, or the like, is called for. I, along with many others who share the same sentiment, think that “It’s time!”

E.T. Base or Lunar Dish Array



Scientists from all over the world have seen these images of interest, and for some reason, science neglected to continue any real research into this phenomenon. Instead, there was a conscious decision not to disclose these things to the public. Some of those possible reasons were to keep the scientific status quo, some economic issues, social, political, and religious issues are all among the consensus. Whatever the reasons to withhold this information - which I am the first to admit, I am not an expert on - it seems are not adequate enough to remove our choice in the matter. I fully understand why those in charge may have made these decisions, but in light of what has already been revealed, on a complexity of many subjects, humanity is ready to at least begin to know that there is life

in the universe living along with and among us. It is still speculation as to who these intelligent beings are, but it is clear that they exist. I am very grateful for all that have come forward to reveal something that only makes sense, that we have never been alone. I would bet based on existing evidence, that these beings' civilization is much older than ours, or is our old civilizations.

Given that this image was taken over the Moon in 1968, it is inconceivable to most that these objects could be secret space projects, but rather of extraterrestrial origin.

One source says, "We have had a base there since 1965. Most are underground, built in an already made Lava Tube, protected from radiation and meteors - from *Project Mayflower*, now *Solar Warden*."

He goes on to say, "We have a net-work of tracking probes all over the Solar system, they tracked a 5-mile long ship for two days headed for the Sirius Star Group."



The image above shows a cluster of either parabolic dishes, a squadron of UFO's, or city lights on the Lunar surface. It is strikingly similar to those seen from high-rise buildings in images of the Earth.

Below is an example of UFO's filmed in the same image. These objects have been removed in the released version of the same image seen by the public. This particular image was from a scanned slide or positive film and was not an artifact issue from our scanner. The mysterious Lunar base is clearly part of the filmed image.



Whatever these objects were, at the time, the public was never told about what was really there when these images came out to the public. Anything that looked unusual or confusing was stripped out of any public versions. The various reasons are given by NASA, but my favorite is that “it would confuse people.” The truth is, Americans did go to the Moon and images were taken of many unexplained objects. At least for now, what is truly there remains officially unexplained to the public.

It is in my opinion that NASA did the very best they could to offer the best graphic and scientific media available to the public. Photography of the Moon and space is essentially a digital art form and some of the best artists in the world have worked on these - from the LOIRP and LOR programs among other wonderful people at the Lunar Orbiter Projects
Source: lpi.usra.edu

JPL employees had to follow a certain protocol regarding the archival preservation of the space exploration history. I request that the raw images be made available in a more accessible format, like JPEG along with the composites, so that scientists and artists can view them and participate in the process.

Most of the space images come in as strips of data that are used to composite a larger image. It is why there are lines in some of the composites. Upon putting them together, we will see additional image information where these lines meet. We will also see any dust or material in the scans of digital images made public that can be discerned from the processing of space images.

Ken Johnston Sr, images are available online at archive.org under Ken Johnston Sr, or kenjohnstonmedia.net. Then click on his archive.



Surveyor 3 example slide

Further Study Into Embedded Images



These Lunar Orbiter images tell us more about the old stories of humanity than was initially interpreted. For instance Peter Pan's shadow is actually suggesting that the shadow is but a mirror reflection of what Captain Hook once was. That Captain Hook was once a lost boy, and speaks of the tragedy of growing up, forgetting about the dreams he once had. The shadows of our minds. Put simply, the lost boys are the forgotten inner children of the adult pirates. reflective in this statement from the book " the Lost Boys having finally unlocked Jane's inner child". The agenda of the lost boys was to make the pirates remember who they are.



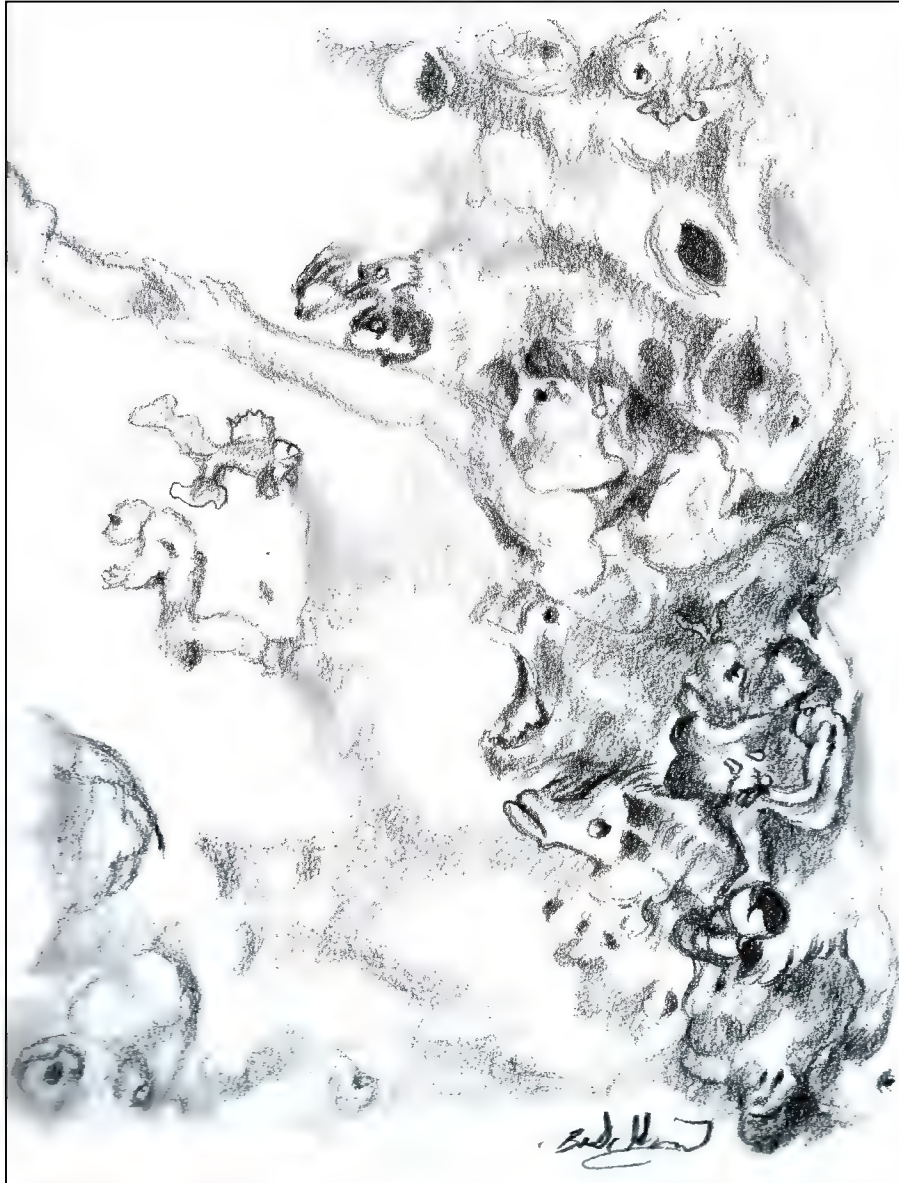
Pan's Lunar Shadow From Lunar Orbiter 1, image 1115_med

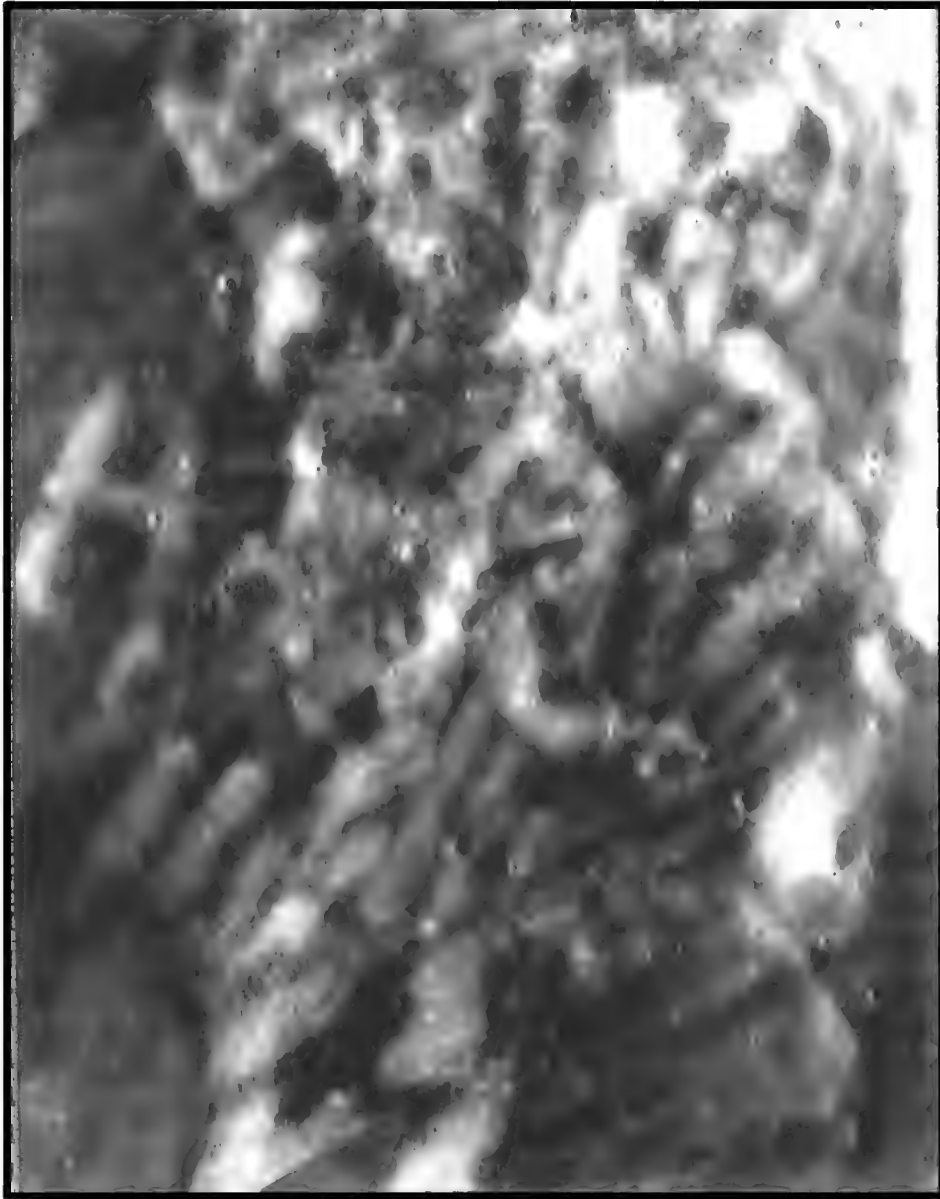


**The Next Five images are whole Lunar Orbiter images with an
Embedded Composition.**



Composition





1027_h1 Lunar Orbiter 1 embedded imagery, Composition from a whole NASA image.



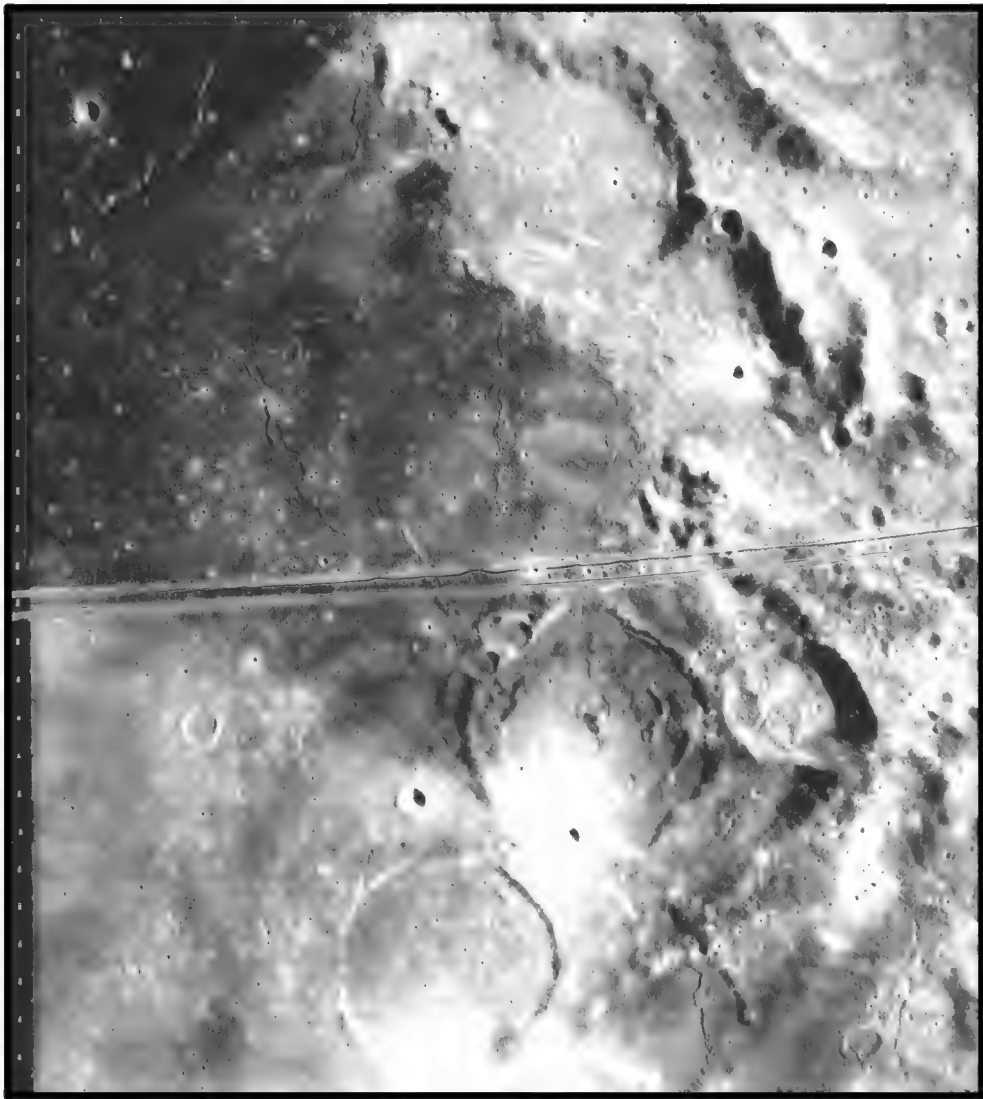
Image 1005_med The first in the Lunar Orbiter image series taken of the moon. This one tinted with some color.



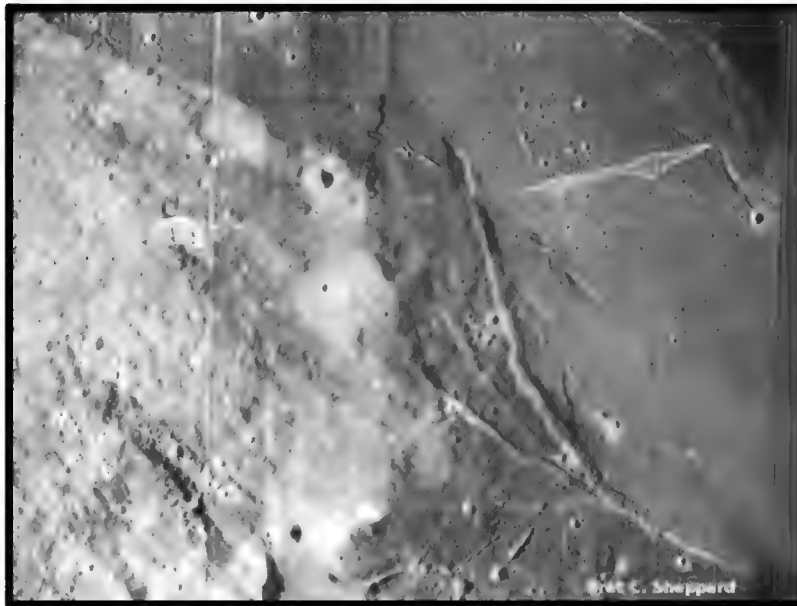
This is the original whole image 1005_med from Lunar orbiter 1. These images can be artistically decoded, and they are all like that .

A History of birds composition, embedded in a Lunar Orbiter image. I hope my sketches help.







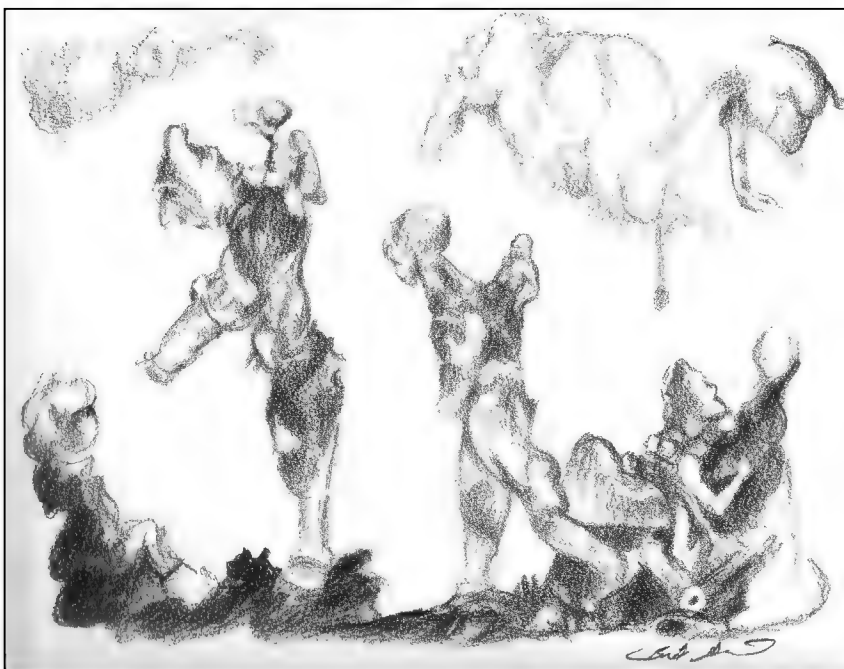
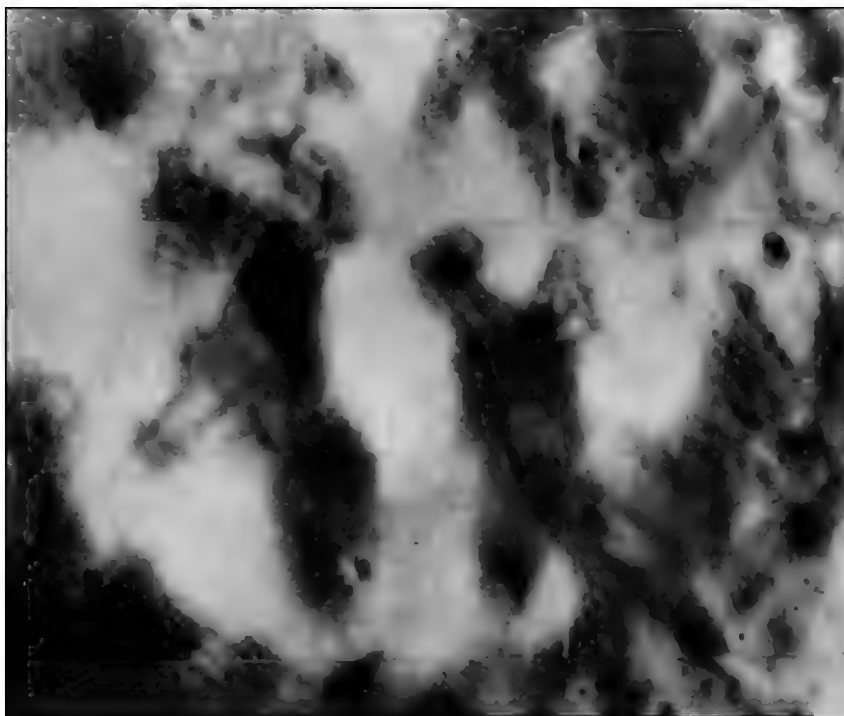








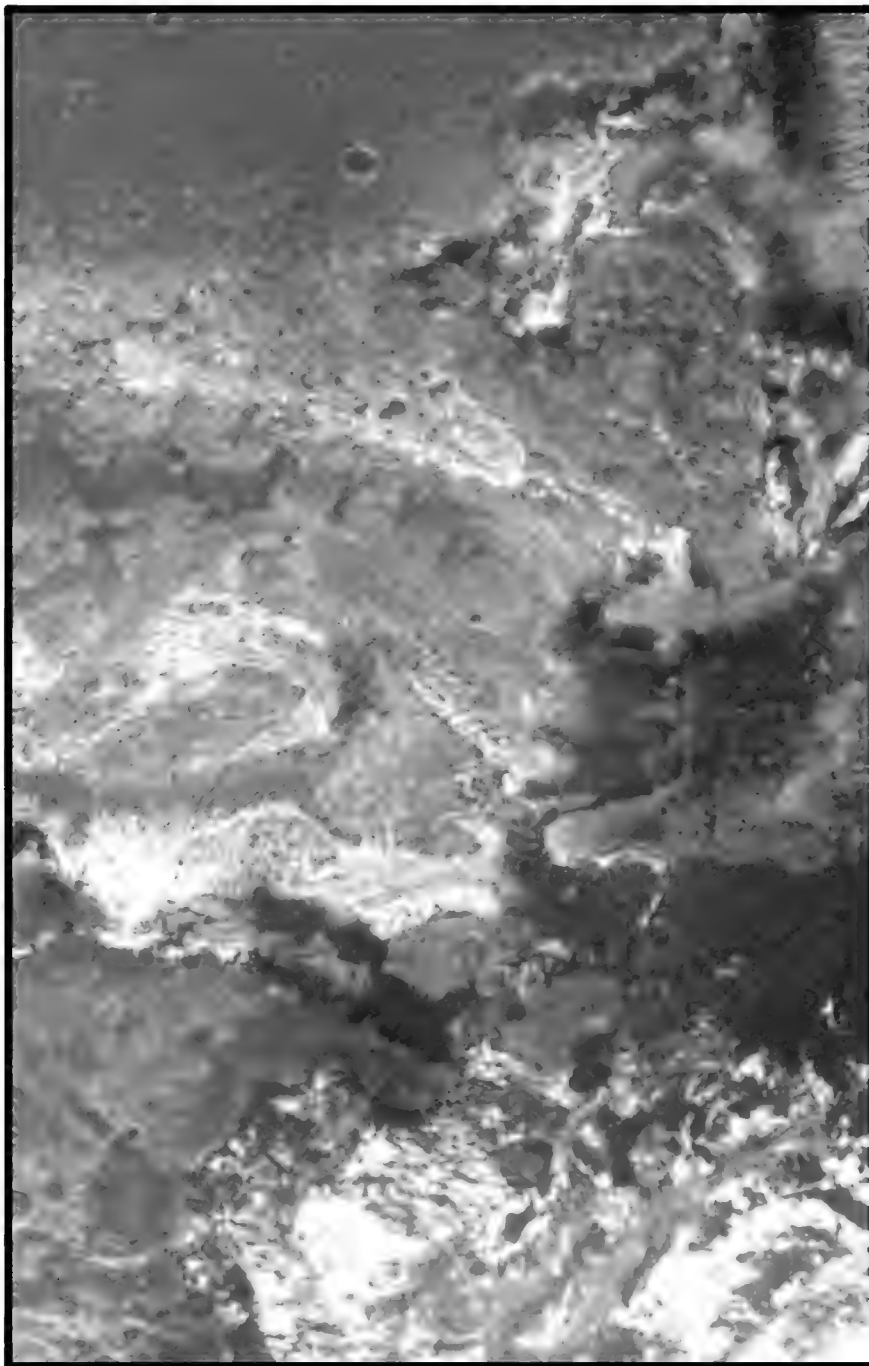




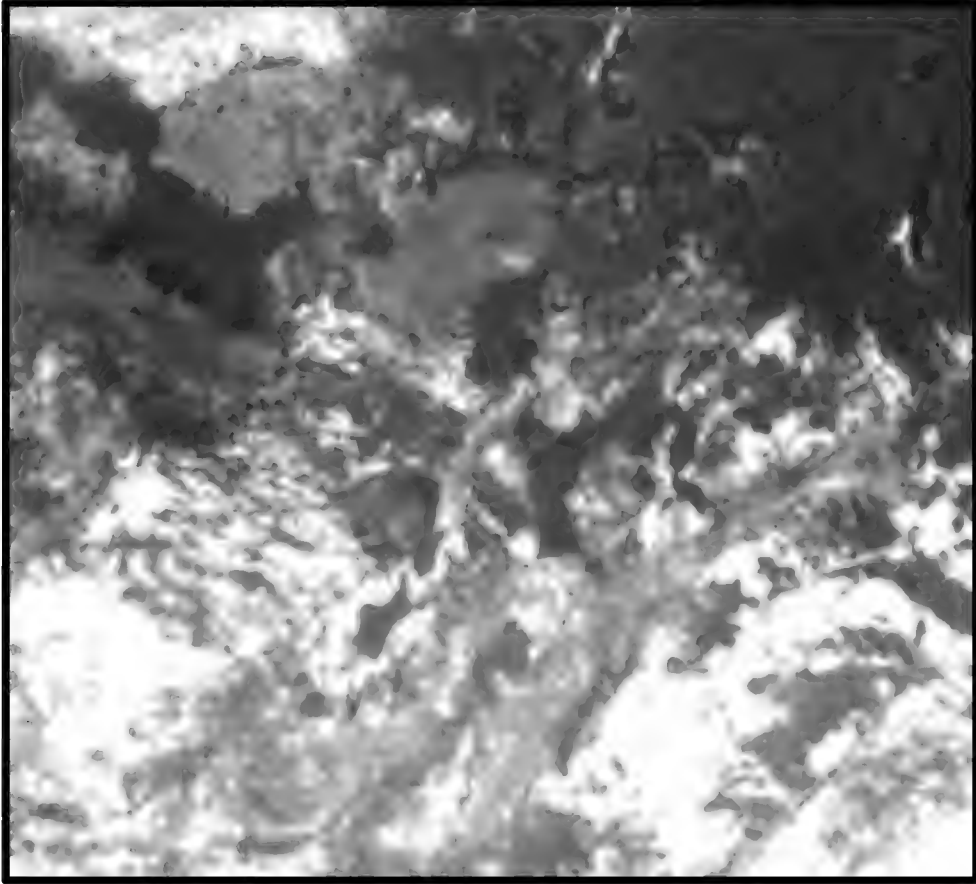
A Face



Mars Embedded Images with The Little Mermaid folklore Theme



“Little Mermaid” kind of looks like a Barbie doll style





ESA image of the Cydonia region of Mars

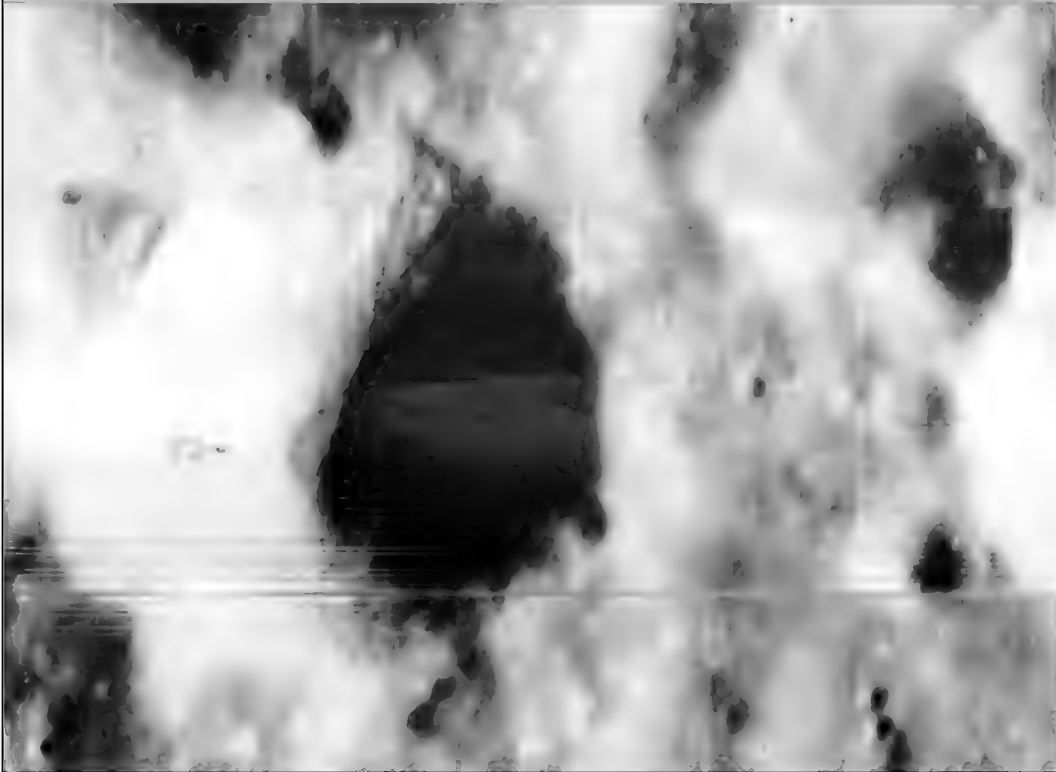
Depicted here is an unmistakable English styled Lion with a Bobby Hat. Interesting Prussian Soldier roots to that hat. An entire roof is decorated with those type of hats.

Reflection and Refraction



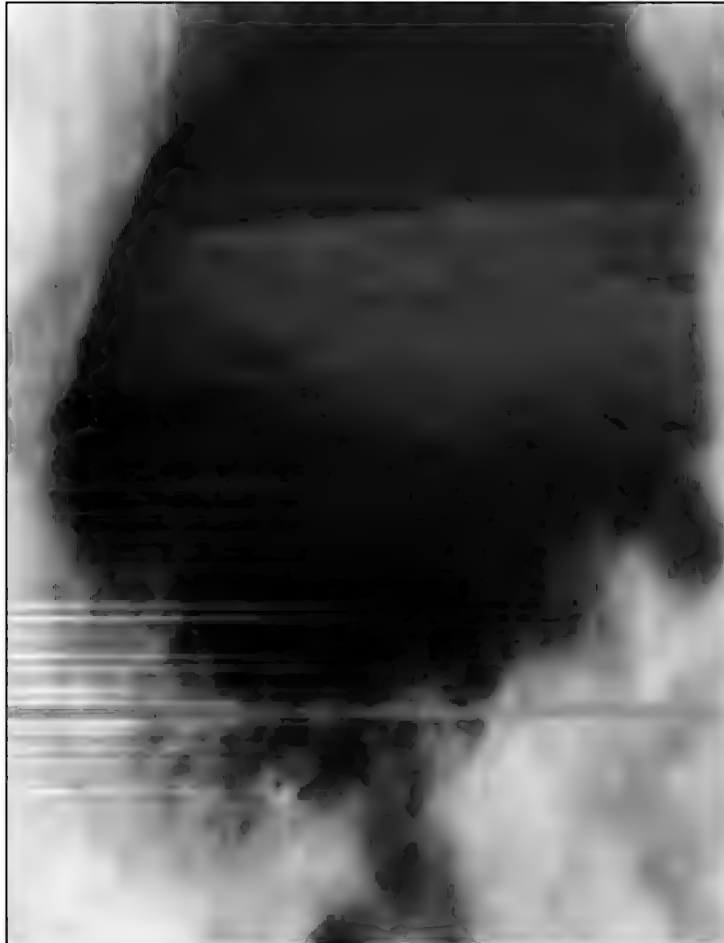
1034_med.jpg

An oblique view of the moons horizon, superimposed in the black part
of an ariel shot straight down in the crater.



**Like a dimensional window, looking out at the Lunar landscape. I
always notice wonderful errors in photography that give us
insight into whats really there. These were usually painted out
black.**

Refractive lens Lunar Horizon



AFTERWORD OF “DIGITAL MOON”

By Karen Christine Patrick

Co-Contributor along with
Bret Sheppard on PortalsOfKnowing.com

“Sometimes great achievements arrive much later than we expect, but they arrive, and they are great.” - Sira Maserati

I have known Bret Sheppard as a research colleague, dear friend, and now domestic partner for over 5 years. Our common interests in alternative history, anomalies, and as experiencers of the paranormal attracted us to each other and sustains our research and media work now. We have connected with so many wonderful people who have a fascination with the same topics. Bret is an icon to many because of his unique abilities and unwavering dedication to communicating what he sees.

Bret Colin Sheppard has traversed the “polymath path” to stretch his own perception of the world around and within. Bret’s work is influencing others to validate their own perspective. This is his great gift he is sharing with the world as an artist.

The definition of a “polymath” from the New World Encyclopedia is this:

“A polymath is a person with broad knowledge or learning. Renaissance Man and (less commonly) Homo Universalis are related terms to describe a person who is well educated, or who excels, in a wide variety of subjects or fields. It is based on the Humanistic view of human beings as the center of the universe, unlimited in their capacity. The ideal person, therefore, in this view is one who attains all knowledge and develops all their abilities to the greatest extent,

abilities which should encompass the full spectrum of human nature.”
- Newworldencyclopedia.org/entry/Polymath

Bret’s talents are many: drawing, painting, sculpting, writing, editing, book layout, graphics, audio and video production, poetry, singing and, playing guitar. But it his peculiar capacity of excellence is to peer into the source of creativity, the “morphogenic field,” as articulated by Rupert Sheldrake, in a process, Bret has identified as “hierophany.” Often dismissed as “pareidolia,” which is defined as seeing patterns in a random visual input, “hierophany” is an ancient word recognizing the ability of a seer to recognize visions of the divine within the patterns of nature.

“A hierophany is a manifestation of the sacred. The word is a formation of the Greek adjective hieros (Greek: ἱερός; sacred/holy) and the verb phainein (φαίνειν; to reveal / to bring to light). When the sacred is revealed in some form or other to an entity, it brings with it great pleasure and suffering, as one who has become familiar with the Godhead[disambiguation needed] would ascribe. This information can be then used by the recipient to assist others on their own path.” - Wikipedia.org/wiki/Hierophany

Bret’s qualities, capacity, tenacity, and enthusiasm, have a viral quality to them, catalyzing the capacity of others to peer into unseen realms and help others to validate their own experiences of hierophany. This ability of hierophany is an ability condemned by a materialistic-mindset cadre of “consensus reality” believers. There are those on the offensive calling themselves “skeptics” that should more correctly be identified as “pseudo-skeptics,” those whose minds are already made up on a topic, although they argue for their being defined as proper skeptics, who should have an agnostic view in order to take in all aspects of a topic.

These pseudo-skeptics have been of the ranks that have most vociferously attacked Bret and his allies, yet only brought arguments of personal attack and an appeal to truths that are “self-evident” in their limited minds. Not only has the mainstream view become self-referential and narrow, but applied “consensus science” has brought us some of the greatest threats to the planet, such as unchecked bio-engineering, environmental pollution, and notions of humanity that allow for genocide and genetic tampering. The “problem-reaction-solution” rationale is now coming frayed at the ends as the results are seen in society today; we are fractured by social inequity and inhumane living conditions that are imposed on the majority of humanity.

Bret and I talk about how strange this is, those noteworthy NASA apologists engage and attack a “crazy artist” who hallucinates visions in space images. If one could be measured by the machinations of one’s enemies, Bret is an actionable threat to the narrative story we are being programmed to believe. The howl and cry are that there is an “attack on science,” a citadel on a hill that must be protected at all costs. Unacknowledged is the fact that the very process of true science implies the necessity of questioning all theories and all processes. Science needs constant debate and analysis to refine understandings in the light of new data. And science must serve the greater good, as science that serves the few and privileged is not “facts,” but dogma and propaganda.

Bret’s abilities may not be welcomed in the halls of the science priesthood but emanate from the observational perspective of artists in the creative realms. By parsing layers of perception, Bret has pierced what Neil Armstrong once called, “truth’s protective layers.” Ironically, Bret has been able to observe this visioning quest right from NASA photos of the moon and Mars, upsetting the order that wants command and control over our perception of space, reality, and the cosmos. Bret’s ability is not encumbered by the demands of the Consensus Reality Matrix imposed on us by the

corporately-appropriated, compromised science hierarchy. By not cowing to the “Credibility Maneuver,” an appeal to authoritative citadels, a threat held over the hierarchy-conscious, he is able to form his own opinion of what he is seeing.

Weirdly, the work that Bret is doing also seems to be aided by unseen forces. “Somebody” took his work and repackaged it, taking Bret’s digital images from the present, putting them onto physical slides to show them to an earnest, young Bret of 15 years of age in an art class in 1982. At some point in our near chronological future, the order for some kind of “time operation” will be given to take the images Bret has been visualizing and illuminating, starting doing in the 2010-era primarily from digital versions of space agency photos, to recreate them onto physical slides for the tech level of the early 1980s.

This same “somebody” knows that Bret has a photographic memory and he will remember the slide show when he finds the images from the raw data in the future. The story, if true, creates a weird time loop that is hard to interpret. It was me who convinced Bret that it was his own work from the future that he saw in the classroom that day. We have had a lot of conversations as to why this strange event happened, coming to the theory that there is a “continuity timeline” that must happen, with specific input needed by a particularly “time aware” group of people. Some of our best friends are time travelers or time-aware types of people. We hope that this continuity timeline is influencing a positive outcome, helping humanity navigate some unseen dangers to arrive at a future of peace and prosperity... Or what is the point of any of it?

As a polymath, Bret could have branched out to any number of career paths in the creative arts. But something reached out from the Aether realms and gotten hold of his fertile imagination. People dismiss this singular human gift as “just your imagination” but I find that assessment appalling, especially now that the age of “virtuality,” or virtual reality, is upon us, where we can make even more tangible the

exploration of the imagination. I have this before at conferences where Bret and I are asked to speak, “The imagination is the ‘opposable thumb of the mind’ Without it, it’s impossible to grasp anything.”

Bret follows his intuition implicitly and is not afraid to expose the workings of his mind openly, even in the middle of a process. This is an exemplar of a transparency that is uncomfortably naked, vulnerable, and anathema for those who are hierarchically image-consciousness or who worship the idol of “credibility.” Those ones never ask what shadowy “authorities” is it that grants the “credit-worthiness” of consensus-approved credibility. Sadly, the easiest way to find these hidden-hand types is simply to follow the money.

Some have questioned the idea of “consensus science” as words of a mutually exclusive juxtaposition, notably author and screenwriter Michael Crichton:

“I want to pause here and talk about this notion of consensus, and the rise of what has been called consensus science. I regard consensus science as an extremely pernicious development that ought to be stopped cold in its tracks. Historically, the claim of consensus has been the first refuge of scoundrels; it is a way to avoid debate by claiming that the matter is already settled. Whenever you hear the consensus of scientists agrees on something or other, reach for your wallet because you’re being had.

Let’s be clear: the work of science has nothing whatever to do with consensus. Consensus is the business of politics. Science, on the contrary, requires only one investigator who happens to be right, which means that he or she has results that are verifiable by reference to the real world. In science consensus is irrelevant. What is relevant is reproducible results. The greatest scientists in history are great precisely because they broke with the consensus.

There is no such thing as consensus science. If it's consensus, it isn't science. If it's science, it isn't consensus. Period."

Both Bret and I have been caregivers for family members and professionally, having learned some aspects of human nature from the experience. My observation is this, "All of us have abilities and disabilities. If you look down on others because of their disabilities, then that is YOUR disability, the mental illness the Hierarch Mind." I am mentioning this to say that Bret has dyslexia, the Achilles Heel of many intelligent people, including Einstein. He speaks his truth anyway, even if his spelling is shaky. He has been vilified by it by red-pen-wielding debunkers who think that picking on his writing, even in the "spelling "slack" world of social media, is actually bringing an argument to the table... which it isn't. Grammar Nazi behavior is a known "troll" tactic in groups and forums in social media. Thinking that posting the "Queen's English" matters is the hobgoblin of those who value form over function, and the medium being the message, influenced by the academic priesthood. No doubt, debunkers will comb through the book for errata, as has been done in the past with Bret, rather than hear the information enough to formulate a real contending argument.

But Bret hasn't the time to bicker, rather he is on a timeline that others in his circle of experiencer-researcher friends are on also. We are fellow travelers on the path of continuity of the human race. It will be the creative perceptual realizations, independent thinking, and alternative problem-solving skills found outside consensus reality circles that will create real progress. The first maxim of a new reality that works for everybody will be, "Greed is NOT good." It is not good for the people or the planet as a sustainable economic tenet.

Bret exhibits a tenacity borne from adversity and tenacity. If it is true that we might, in the spiritual sense, outline a life path before incarnation for the sale of learning and experience, then Bret has chosen to walk a hard road. If the choice is to conform or suffer after incarnation, then Bret is committed to a visionary path of singular

accomplishment.

Bret experienced a “nightmare scenario” childhood as a “program kid” of where the neglect of his father, the cultish programming of his mother, was taken advantage of by the criminal world of human trafficking meeting the demands of elite pedophilia and the clandestine black-market world. Bret is an unabashed survivor of that reality, helping myself and others on our path to reprogramming and the development of a healthy working philosophy. The abuse he suffered resulted in trauma that caused him to cross over in near-death experiences and return to the realm of the living with the residual ability to “walk between the worlds” as so many have also experienced.

All of this contributes and informs his singular devotion to a peculiar and strange path. In the parlance of the science of the “morphogenic field,” Bret seems a “first crystal” with his observational art form. It was noted that when chemist labs were trying to grow the crystalline form of a new compound, that the first crystal took the longest amount of time, and that subsequent generations of the same crystal took exponentially less time than the first in all labs everywhere on the planet. This idea of shared thought was articulated by Rupert Sheldrake

“Alfred Rupert Sheldrake (born 28 June 1942) is an English author, and researcher in the field of parapsychology,[4] known for his "morphic resonance" concept. He worked as a biochemist and cell biologist at Cambridge University from 1967 to 1973 and as principal plant physiologist at the International Crops Research Institute for the Semi-Arid Tropics until 1978.

Sheldrake's morphic resonance hypothesis posits that "memory is inherent in nature" and that "natural systems, such as termite colonies, or pigeons, or orchid plants, or insulin molecules, inherit a collective memory from all previous things of their kind". Sheldrake proposes

that it is also responsible for "telepathy-type interconnections between organisms". His advocacy of the idea encompasses paranormal subjects such as precognition, telepathy and the psychic staring effect as well as unconventional explanations of standard subjects in biology such as development, inheritance, and memory.” -
[Wikipedia.org/wiki/Rupert_Sheldrake](https://en.wikipedia.org/wiki/Rupert_Sheldrake)

Bret has been posting his finds for several years now on social media, and now there are others sharing similar findings. He is the first, as far as he knows, to specifically finding embedded images of all kinds of themes in images of the moon. It's lonely to be in that position. It is the most vulnerable in terms of ridicule, as the human collective has trouble with art in general, but perceptual shifts very much. The “why” of it is the most problematic, but I suspect that it is only the future that will frame the answers to the meaning questions.

Bret's story is not just about art from a strange source, but also about “timeline insertion” towards “continuity” influenced by otherworldly concern. If you were at our house, Bret and I, you would know that something is afoot to possibly change the trajectory of humanity away from a self-destructive path, to a more positive outcome. You would know all the little things that happen to convince us this be true. I am so very proud of Bret, who has overcome so much toward his vision and to accomplish so much in his own quiet way.

What really is a wonderful thing at this time in our lives, is we have a widening circle of interaction with some of the most amazing people on the planet, many of whom have graciously taken interest in our weird research. For that, I know Bret and also myself are so incredibly grateful. We have walked the road a long time in loneliness and wrestle with bouts of despair. It is a sweet kind of reward to have visits from friends and speak of deep and strange things, laugh and have true fellowship. To all those friends, old and new, and yet to come, thank you for that.

“We Come in Peace”
By Bret Colin Sheppard

It is to my knowledge, in the vacuum of space,
That we find the answers, to our original race.
 Upon your planet, we came to be,
 A big blue marble in time,
Shining like a beacon, in our mind.
The fertile soil, and trees so green,
Majestic presence, for us to see.
 As we stepped out of our ship,
Our feet splashed down, in a watery dip,
Our senses communicate with her energy,
 She told us she is a mother ship.
How she came to be in such balance,
 the natural calamities turned to gold.
And by the grace of the universe, We say, “I live,”
 To see a new day unfold.
For it was something of a golden fleece,
That turned our heads, toward her in peace,
And we blessed her, for giving us life anew.
As the sun double shines upon the water’s crest,
 We paid homage, to the sun of gold,
Building temples, in the shapes of stars,
 To look upon our true home,
And hold the memory of us for the future.
For we are the ones, who Shine from the sun,
 Far from home, and not so alone,
For we have her beauty, to comfort us
On through any journey in life, we travel.
Like our ancestors before us, from the voids,
 We are those who traveled far,
 To lay upon the golden fleece.
And travel to you in your dreams.
To say for once, “We come in Peace.”

Me and Karen in New Mexico



Epilogue

It does not make sense that we have collectively spent so much on the exploration of space and yet we don't even have a public shuttle to the Moon. The questions begin to formulate, are we not welcome there by an E.T. race? Did we go to the Moon in a secretive way and continue to do so without the public knowing? Some believe we never went to the Moon, but I assure you we have, just perhaps officially, not the way we think. Someone out there knows and someone out there thinks it's time you know the truth. We have a dream to explore outer space. That dream is alive and well throughout our worlds. We are ready to know the truth.

Disclosure would be wonderful if humanity becomes mature enough to cope with the past and look toward the future through new discoveries and great uses for science. Instead of just weapons, we could think about fixing our continuity with health care advances, agricultural advances, and taking responsibility for the past so that the negative or inconclusive outcomes are not repeated. I believe in humanity. I was recently at the UFO Congress in Scottsdale, Arizona, where I met Vance Davis. I think we will be good friends because we have a lot in common. We were both overseas with the U.S. Army in West Germany (now just Germany) when the Berlin Wall was still up. He was a communications expert and into the more spooky aspects of the Army, and I was a Medic. He let me know that the satellite dishes on the Moon are real, and said they are used as relay dishes for E.T. to communicate with Earth. He confirmed that there are Lunar ruins and bases on the Moon, both human and E.T. The ruins being the result of an ancient space war. He more than suggested that I fill out a freedom of information act request for the information I needed and that I was supposed to have already done that. Well, in February 2017, I did exactly that, I contacted Johnson Space Center and requested the Apollo 14, 16 mm Data Acquisition Camera film from the Lunar module and any log files checking the film in or out from 1970-1972. I truly believe I will get a positive response. It is a reasonable request

because the public needs to see the film, since I have clearly shown it does exist according to the Apollo 14 Transcripts. I did receive a response quickly just as Vance said and JSC redirected me to the National Archives, saying they no longer hold any records from the Apollo era, they just have some news items. The interesting thing is JSC responded in less than 48 hours and I was told by Stanton Freedman that it takes years sometimes to get a response. I have no idea what the future holds, but I suspect our letter agencies or E.T. has technology that can determine what is suppose to be, as I have experienced this first-hand, in my own personal experience with images coming from the future. I am optimistic about everything and do not accept our leaders mean ill for the future. I will continue to do my civic duty in these matters, as it is an honor to be of service for humanity. It surely seems that my life has been on a set time-line that our secret government knows about. It's just a feeling.

One fact is evidence of another when it in any degree renders the evidence of that other probable. The quality by virtue of which it has such an effect may be called its probative force, and evidence may be defined as any fact possessing probative force. Such force may be of any degree of intensity. Where it is great enough to form a rational basis for an inference, the evidence possessing it constitutes proof of E.T.s, bases on the Moon, a secret space program, or any other thing hidden from the public.

" An Intergalactic Freeway," outer space lay lines actually exist, linking one planet to the nearest two, one toward the Sun, the other away, and a delicate web around the planet itself. These lines are nearly invisible in space, but detectable with techno-wizardry, magic, and technology. 380 lay line nexuses surround the planet to form a geodesic dome when the lay lines connect them. The odd thing is, the strongest lay line nexuses exist in the Lagrange Points, primarily L-3, which appears on the edge of becoming a cosmic junkyard. Each human can represent the singularity, as it is within all living things, an entire multiverse where space-time is irrelevant to relativity. The relativity being our connection that science has no answers for. We are all connected and we experience this during extreme shifts or

out-of-body experiences usually triggered by an anomaly on a time-line (such as glitches that are called Déjà vu and are the recording of our experience on another visited time-line during dream states). These experiences are just as real as the possibility of a twice-born human or more, living out their lives in space in folded time. The gravity is the force or glue that separates these time fractures, so as to keep from falling into a singularity which would destroy all living material, but to free the spirit to begin the cycle again. These esoteric thoughts are not unfamiliar to magicians, who have returned to start over again and again. Both corruption and balance come from the new free will experiences on the other side of time's destruction, or the realization that time doesn't exist at all - and never did. Time is a man-made dimension that is more adequately shown to simply mean existence.

In the beginning, there was darkness, the void beings which began without form were born. Their creation from thought begat energetic form without eyes, but with the ability to see in darkness through the mind of inter-dimensional space. The light was created at a time when there was no Moon, only to know later that there was the Moon in the void of thought form which could not be seen by three-dimensional beings without the creation of photon thought. They were haunted by their own creation of light until their creation became one with them. They became separate, but as one, a higher mind within the duality of nature, and neither the beings of light nor the shadow beings could exist without the lucidity of the other. The shadow has always been behind any creation, like the Moon that dares to live in the pain of a Sunlit world. These children of the Lunar dimensions visit our world in disguise for fear of persecution from the very light beings they created from thought. Such as the source of all creation to just be, to eternally live in the shadows, but continues to create life from the void of any perceived reality. These beings communicate through lucid creative thought forms that morph into the ideas of past and future. There are no boundaries to this communication that is shared with all beings from a natural void. All images (imagines) ever created by what was thought to be their own contains within it the code of origin

through symbolic archetype as a layer of thought from the past, and symbolic thought from the future in the form of organic possibilities. We were created and fashioned by multiple dimensional levels of beings that come together in this fashion to create one organism or the oneness of this brave community within a single life. The macro-dimensions are but a mere reflection of the infinite micro dimensions existing throughout the void. The void is where we all live within the pristine silence of our origin.

The only thing that can save us from our old reality, is the truth from a new dream.

I believe we did go to the Moon and what is being hidden, is what is actually there, and if anything, it is science that has failed, not the missions. Those *people in charge* have all the control over what they tell us about the Moon. We are told it is in a complete vacuum and there is no wind, Solar or otherwise. We simply don't know now, because they have either lied about the data or misrepresented it due to perception issues, including the way they presented those images to the world. The one thing that is true, is that astronauts went to the Moon. But, how they got there, and what they found, is scientific perspective. That is what is being manipulated.

Earthlings have no way of verifying what NASA or the U.S. Navy actually saw or did in space. We all have to utterly take their word for all of it - until somehow it is proven otherwise by future eyewitness accounts.

It seems strange to me that E.T.s are some big secret, while the very materialistic world that the corrupt love so much, is falling apart. The fact that E.T.s exist is the least of our worries. Our space ancestors, like us, use perception to communicate. We, as Earthlings, have turned it into a type of game. A form of lying, by showing the truth in plain sight, so that those in charge can turn around and say, "I told you so." The E.T.s don't mean to do this, but some think it is how we will see them. Not all see, it is the nature with these forms of light encoded puzzle pictures. In the advent of a fuzzy image, (fuzzy or not, it is there) the information is shared through perception and light. I was told by an E.T. once to pay attention to light and shadows, as it is

the secret to seeing beyond the veil. More and more, I think that is correct since light passes through all dimensional realities. Many times they have themed it as another sign of intelligence. This is how the E.T.s communicate, whether it be a picture of the sky, trees, or the Moon, or even a picture of your living room. Light encoded picture puzzles, find the hidden whatever, and it will tell a story in storyboard form. The story of humanity. The stranger things in our underlying reality are only nonsense to those who have no experience with these things, and that perception is understandable. There are many things that have changed our world that were nonsense, especially in the world of art, science, and religion. When subtle evidence pops up about these strange things, it is meaningful, validating, and helpful to those who understand it. For those who chose to stay in the matrix of their own mind, no one will blame you for finding comfort in what you were told to believe.

This book is about the knowledge I have to share with the future about where we were in this time space, and to give us some hope about where we are going. I know that perception has been manipulated but the answers really are internal in the place of human experience, not what we are manipulated to believe. I'm not interested in dead Aliens or dead Bigfoot just to prove to the world that they exist, and so that science can desecrate their bodies. I have an ongoing relationship with shared living consciousness, and that is the real extraterrestrial highway in which we communicate with beings from another world or right here at home. I would like for us all to see ourselves the way we really are, as connected, conscious, intelligent beings collected here as one entity. This is the way E.T. Sees us looking at Earth as a whole, as one living being. I suppose you could say it is a matter of perception.

According to the book “Mystery of Matter” by Jennifer Trusted chapter Two Non-material Reality,

“The four philosophers, Plato, Leibniz, Boscovich and Kant, had a common belief that reality was not directly accessible to the senses. However, they did not think that the materials and objects perceived were necessarily illusory; rather, they held that their existence depended on something that transcended the material world and had to be known, if it could be known at all, through reason, not through sense perception. For Plato, material entities were but (metaphorical) shadows of immaterial Forms; for Leibniz they existed as a consequence of a confused understanding (perception) of spiritual monads; for Boscovich they were composed of indivisible and non-extended points of force; for Kant they were our constructs (phenomena*), and ultimate (noumenal*) reality was not accessible even to reason. These views may seem to offer a perverse challenge to common sense but they have profoundly influenced scientific as well as philosophical theories as to the nature of matter.”

The Morphogenic Kaleidoscopic field is the sea of perception, where there are a billion answers to the same question, and only one answer to a billion questions, a creation place left behind from our rejected dreams, fantastic animals and garb adorned with objects from an alternate reality. The problem is those dreams remember us, even though they don't fit into our fake consensus reality where there is only one answer to specific questions distributed and packaged from the factory of settling fools.

National Aeronautics and Space Administration

Lyndon B. Johnson Space Center
2101 NASA Parkway
Houston, Texas 77058-3696



February 24, 2017

Reply to: AD911/JSC FOIA Office

Mr. Bret Sheppard
63 Greer Rd.
Belen, NM 87002
San Jose, CA 95125

REF: 17-JSC-F-00417

Dear Mr. Sheppard:

Thank you for your Freedom of Information Act (FOIA) request dated and received in our office on February 20, 2017. Your request was assigned FOIA Case Number 17-JSC-F-00417 and was for:

I am requesting the Apollo 14 (DAC) Data Acquisition Camera 16mm handheld and mounted film from the Lunar Module, and request sign out logs regarding this film in 1971-1972.

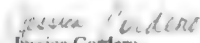
Please be advised that we are unable to process your request. Records from this time period, if permanent, would now be under the custody of the National Archives and Records Administration (NARA) for permanent retention in accordance with The Federal Records Act (44 U.S.C. §§21, 29, 31 and 33) and NASA Records Retention Schedule (NPR 1441.1D). We recommend that you file your request with NARA at foia@nara.gov, and/or visit their Space Exploration website at <http://www.archives.gov/research/aic/reference/space-exploration.html>.

The following NASA websites related to the Apollo missions may be of assistance to you:

www.nasa.gov
www.nasa.gov/mission_pages/apollo/index.html
<http://www.history.nasa.gov/apollo.html>
http://www.jsc.nasa.gov/history/mission_trans/mission_transcripts.htm

Based on the above, we are closing our file on your request. Please contact me at Jessica.A.Cordero@nasa.gov or (281) 483-8252 if you require further assistance.

Sincerely,


Jessica Cordero
JSC FOIA Officer

Continuity

Since the world has changed maybe we need to add some commandments to the list of billions of laws. How about thou shall not commit atrocities in the world in the name of false terrorism in order to covet all the resources, Have indecent sessions with Monica Lowinski, kill all the members of a satanic cult to prove your worthy to be the son of Herbert Walker Bush, show the world snuff films of innocent people murdered from a helicopter like a video game, create your own sick perception of what the world is today with false witness of the major media outlets, steeling our children for the purpose of mind control and fulfilling the sick fantasies of perverts, trying to force us to believe any of it, trying to become like god kings blowing the crap out of the world in the name of false religion, trying to take our spirits to give you energy to do it all over again. What is continuity ? does it have anything to do with the actions of psychopaths ?

The really cool technology ET's gave us, are responsive to gentle, emotionally intact beings. The Technology is a living alloy, and telepathic. It is useless to the military mind, and won't work with such a war mindset.

I truly mean to scrape the surface of our human perception and make available this wonderful tool for discernment and individual perception. If enough of us see the corruption, then it will fail through attrition. There is no reason why we can not share sacred, peaceful technologies with the Universe, and with each other, as it was meant to be in nature. Continuity is not control. It is a fair balance of shared information that allows us to work together for the empowerment and betterment of not just humanity, but for the universal mind. We should move away from our military insecurity and join our galactic space cousins for the same goals of a peaceful, prosperous, and secure existence. Continuity means the continuation of humanity through the process of learning together, as not to repeat the mistakes of our past

perceptions of a corrupt consensus reality that has a proven track record of failure from Orion to the Milky Way Galaxy, The Danube Valley to Washington DC, from the Kremlin to Parliament, . I believe we can change when it comes down to true continuity, based on who we really are, the gods of old, the fallen ones who came to Earth, who finally learned what it meant to be human.

This timeline is very important to avoid some stupid Human based catastrophe. It has everything to do with perception and all of our collective true perceptions are what change things from what we have been manipulated to think. They have created a monster and I believe they (secret space people) need a certain type of disclosure, about our true history and the history of our future. They need us or we wouldn't be experiencing these strange things. We are on the side of nature to include humanity. The ET's see us as one being with the earth. It is eventually how we will come to know ourselves even the late comer ET's like the Teutons of Hyperboria and the Chinese hybridization. Everything on earth is a hybrid in one form or another by now. It was essential for survival to mix DNA with people that have aclimated much longer. Timeline wise we are on a corrective path. The ET's gave us technology that can not be used for any other purpose than peace. Imagine the frustration of the military mind who wants to turn everything into a weapon. Shortly after Roswell the military was interested in psychic warfare, and remote viewing because the answers they felt would come from non hiarchical places within humanity. They do not have the means to do much more than light up large primitive explosives and that has been the truth from the beginning. All has been focused on the psyop of manipulating our perception. Religion to them is just a convenient distraction. The manipulation of our fake history and demonization of our past timelines the same distraction from our underlying reality. When I talk about history I do not mean to seem racist, It is the oposite to me. I believe we are all part of earth and thus being one entity in nature. I see humanity as part of the overall nature not seperate. The history we know is false and religion was instramental in that deception.

"Lunar Ruins"

Lunar ruins shine,
The past and present kind.
Dream light caresses the ancient stone,
Calling descendants young and old.

An astronaut slowly lifts his head,
Anti-gravity floats a tear instead.
A reflection of the human race,
To the Moon or a different place.

I didn't expect this, he slowly thought.
I didn't know, no one knew.
The beauty and sadness of this view.
Lunar ruins ? It can't be,
But there they are for me to see.

How would they impact Earthlings?
How long will it take to sink in.
We came from this place,
Lunar ruins lit by Earth Light,
Shining it's hazy glow light,
It's dream lights.

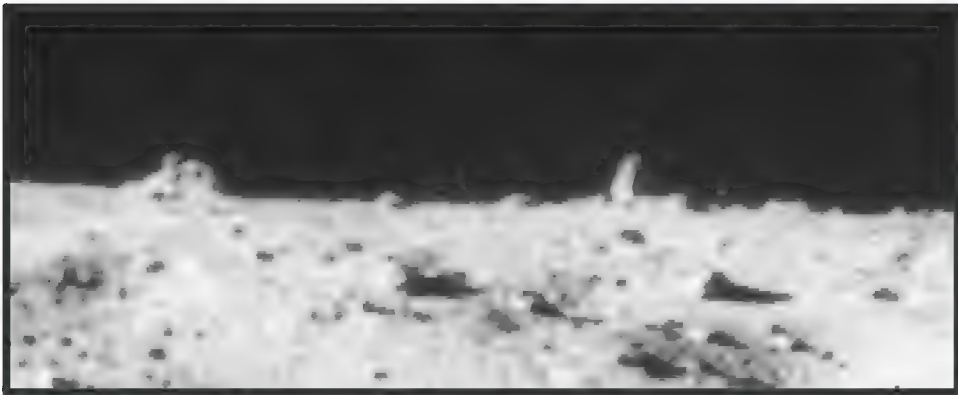
I hope someday that all can see,
How wonderful the Moon can be.
Teaching our true *her-story*,
In wonderment of time past and glory.

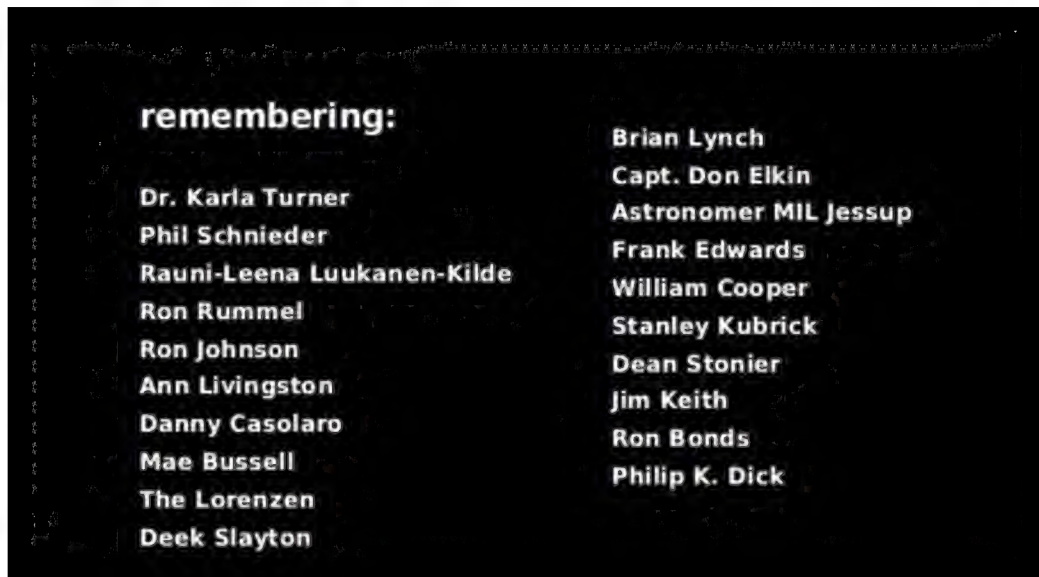
The walls are broken,
Just lines in the dust.
Is there anyone we can trust.
Who or what made it bust.

No oxygen for erosion to cause,
These ruins? made me pause.
What was the cause?
A Lunar battle our ancestors saw,
If so we haven't changed at all.

This flat feeling of reality,
The truth has it's own morality.
Should we tell people, the right to know?
Should we tell people, a need to know ?
Humanity has been robbed, and do need to know.
To start over and to spiritually grow.

There they are row by row.
Lunar ruins and all they show.
The edifice of the god they know.
Facing the Earth, in a Lunar snow.





Senator Nancy Schaefer, whom, along with her husband, Bruce Schaefer, gave their lives for the Fight Against CPS Child Kidnapping.

There are many others whose lives where given towards the devotion of that research.



Please Join Us At **The Lunar Anomaly Research Society** on
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For More exciting Lunar Anomalies and Lunar Image Research.
There is no telling what we may find hidden deep within our Public
Space Images.

Acronyms

2D, two dimensional
3D, three dimensional
AKA, also known as
B.C.E., Before the Common Era (means the same as B.C., Before Christ)
CDR, a file extension for a vector graphics file used by Corel Draw
C.E., Common Era (means the same as A.D., Anno Domini)
CIA, Central Intelligence Agency, United States
CGI, Computer Generated Imagery
CM, Command Module, Apollo Missions
CMP, Command Module Pilot
CMYK, Cyan, Magenta, Yellow, Black color scheme
CO₂, carbon dioxide gas; one atom carbon, two atoms oxygen.
CRV, Controlled Remote Viewing
CSM, Command Service Module
DAC, Data Acquisition Camera
DIA, Defense Intelligence Agency
DMT, Di-Methyl Tryptamine
DPI, dots per inch reference to pixel measurement
EBE, Extraterrestrial Biological Entity
EM, E.M. Nicolay, Electromagnetic
E.T., Extraterrestrial
EVA, Extra Vehicular Activity
FOIA, Freedom of Information Act
F-stop, camera control of shutter speed, and aperture relating to depth of field
HUD, Housing and Urban Development
ISIS, Islamic State in Iraq and Syria
IMB, Institute for Molecular Bioscience (Brisbane, Australia)
JIOA, Joint Intelligence Objectives Agency
JPEG, Joint Photographic Experts Group, image file format.
JPL, Jet Propulsion Laboratory
JSC, Johnson Space Center
LCROSS, Lunar Crater Observation and Sensing Satellite
LARS, Lunar Anomaly Research Society
LCRU, Landing Craft, Recovery Unit
LEM, Lunar Excursion Module
LM, Lunar Module, Apollo Missions
LMP, Lunar Module Pilot
LO, Lunar Orbiter
LOIRP, Lunar Orbiter Image Recovery Project

LRO, Lunar Reconnaissance Orbiter
LOR, Lunar Orbit Rendezvous
LPI, Lunar and Planetary Institute
MIC, Military Industrial Complex
MIEC, Military Industrial Extraterrestrial Complex
MSFC, Marshall Space Flight Center
MUFON, Mutual Unidentified Flying Object Network
NASA, National Aeronautics and Space Administration
OBE, Out-Of-Body Experience
OSI, Office of Special Investigations, United States Air Force
PNG, Portable Network Graphics
PQ, Perception Quotient
PSI, pounds per square inch
RGB, Red, Green, Blue, Visible Spectrum - Color
SETI, Search for Extraterrestrial Intelligence
SRI, Stanford Research Institute, Stanford University, California
SS, The Schutzstaffel (the Protection Squadron), Nazi Germany
TIFF, Tagged Image File Format
TR3B, Tactical Reconnaissance man made UFO Black Triangle
TRW, Thompson Ramo Wooldridge Inc.
UFO, Unidentified Flying Object
ULO, Unidentified Lunar Object
UPL, Universal Play Land Co.
US, United States
USAF, United States Air Force
USGS, United States Geological Survey
USSR, Union of Soviet Socialist Republics, Russia and Ukrainian and others treaty.
USO, Unidentified Submerged Object
WED, Walter Elias Disney
WWII, World War II

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Mr Kelly’s image Bette Middler credit www.misterkellyschicago.com

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